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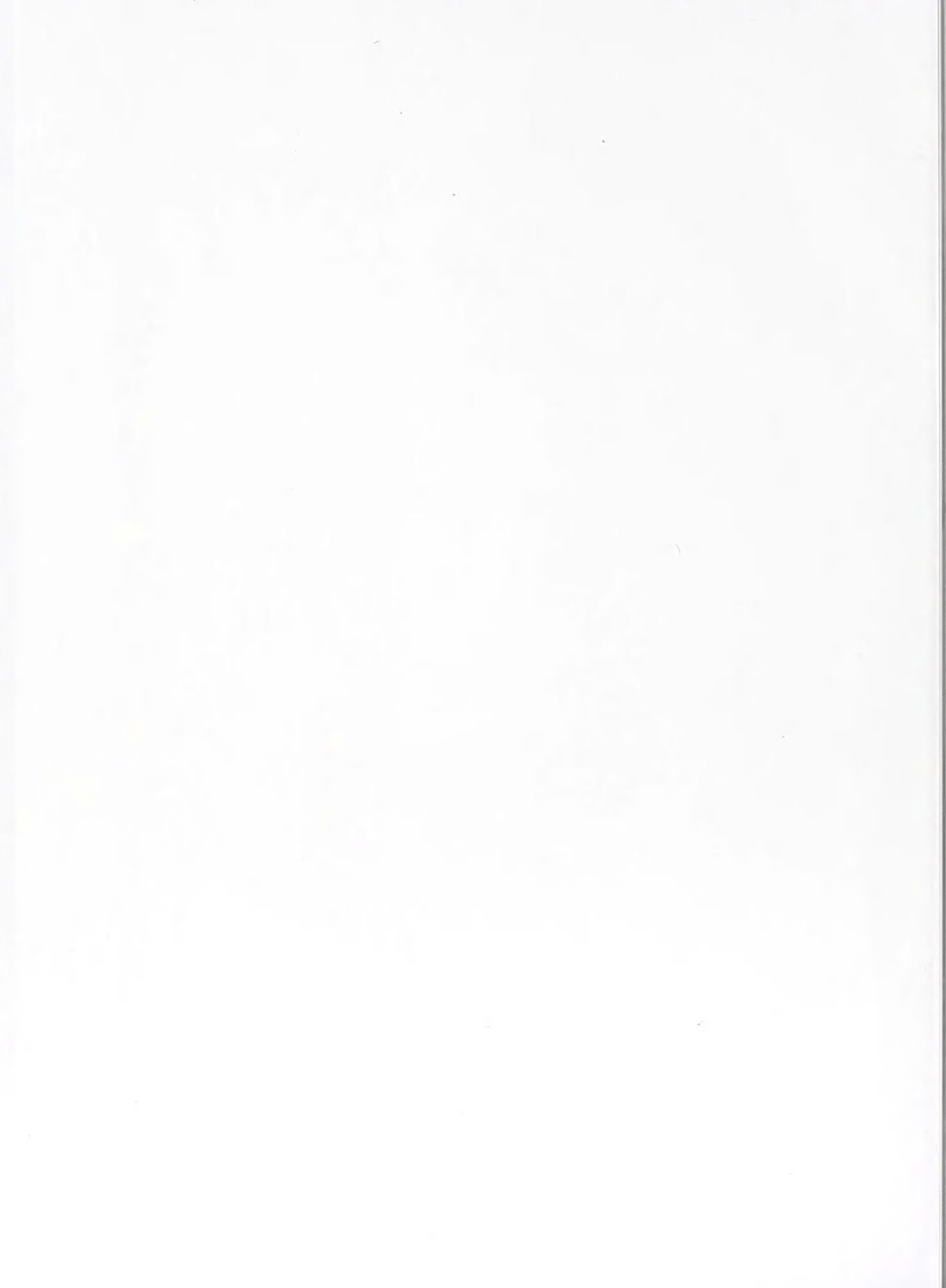
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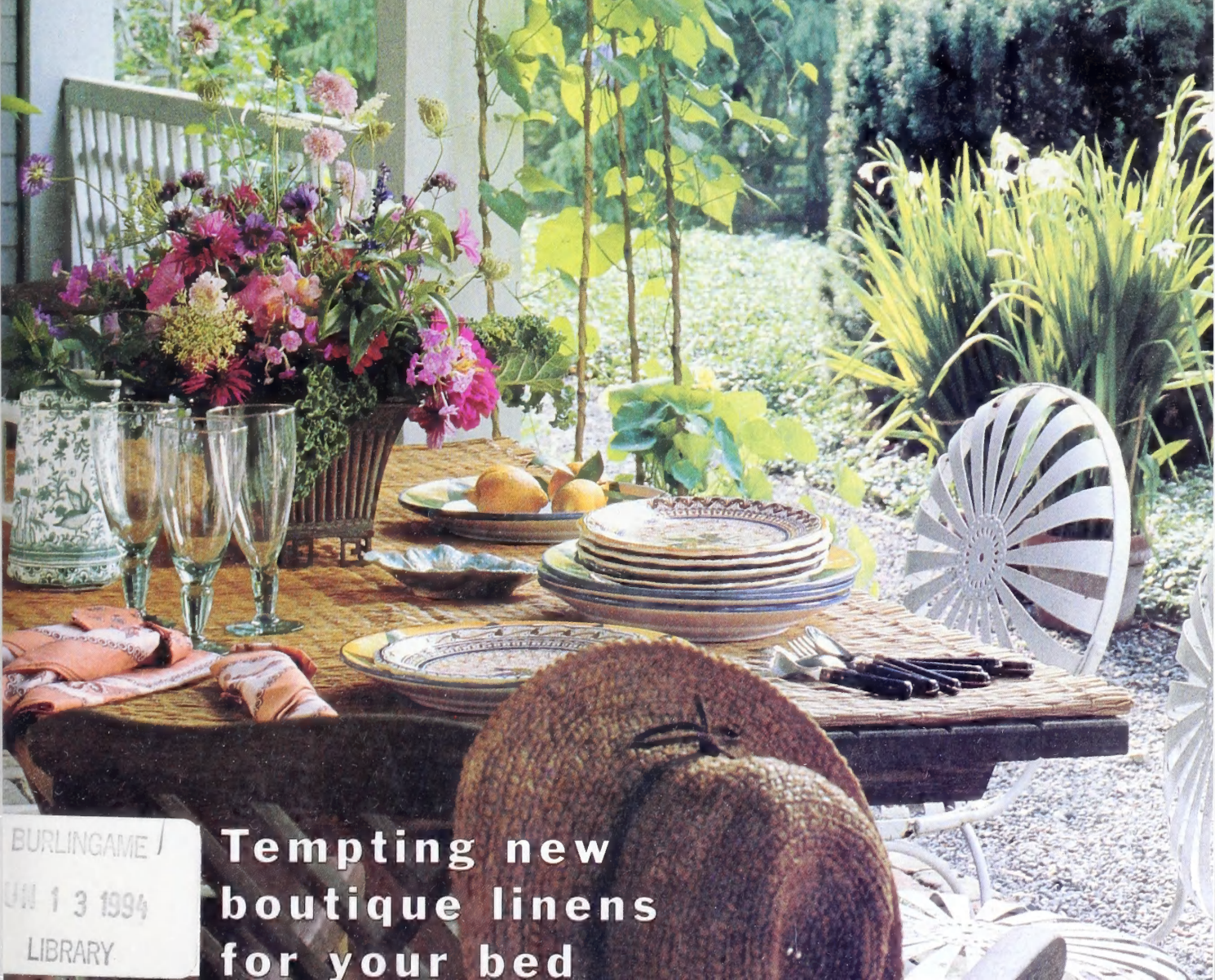
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Barefoot Beach House

Connecticut Farmhouse



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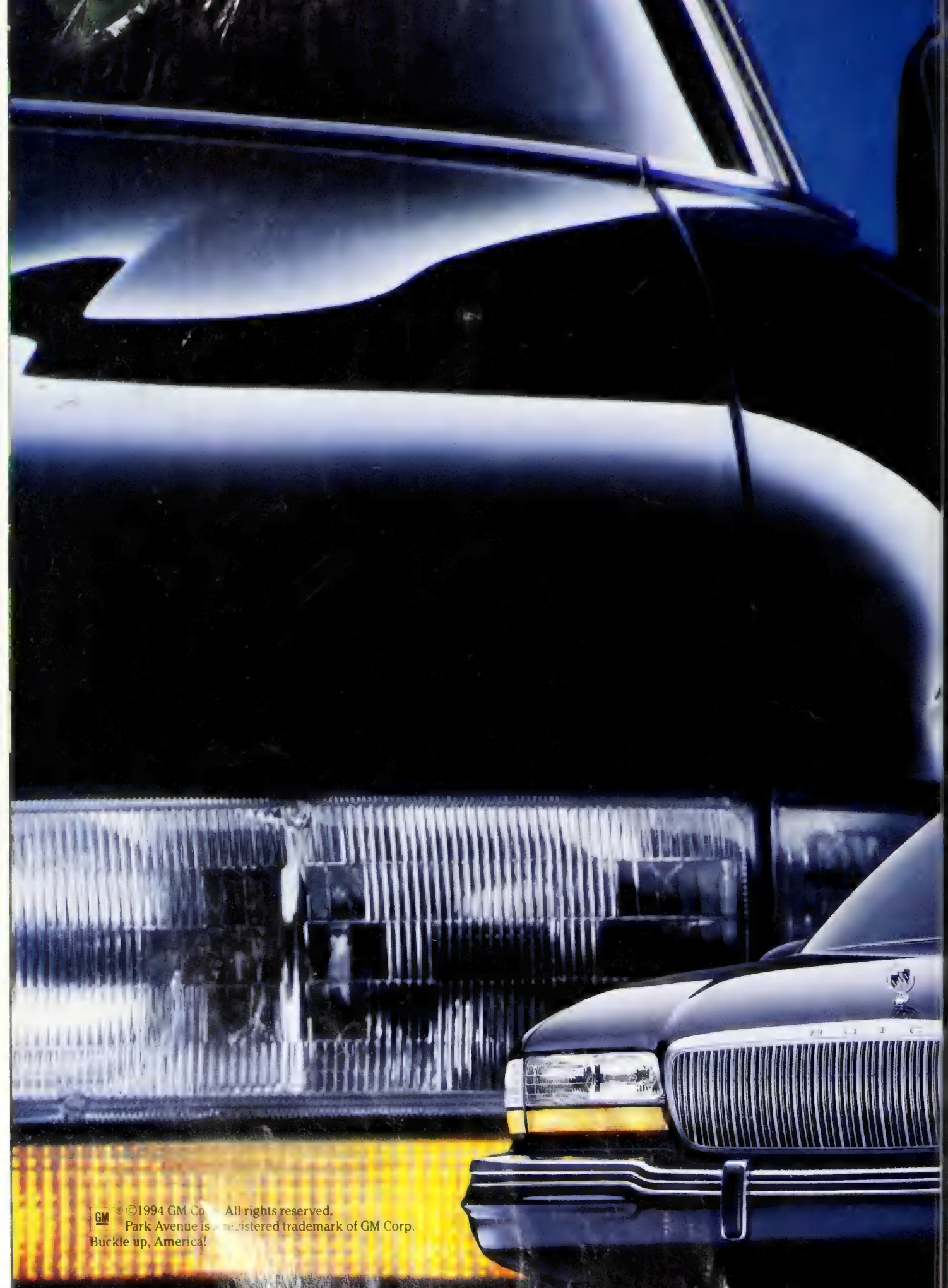
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Contents

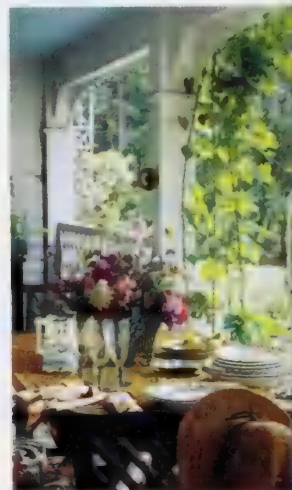


- 45 **Summer Circuit** The editor's page
- 46 **Nothing But Blue Skies** Cultivating eternal summer at decorator Bunny Williams's Connecticut farmhouse. By Christine Pittel
- 56 **Shingle Stylish** Dick Cavett and Carrie Nye's 1882 summer-house classic by McKim, Mead & White. By Martin Filler
- 64 **Modern Medici** Distinguished collectors fill their Park Avenue apartment with craft objects they have commissioned. By June Kurt
- 70 **Family Ties** In a contemporary house on Long Island, architect Frederic Schwartz pays homage to the local vernacular and the work of his mentor, Robert Venturi. By Susan Zevon

MATTERS OF STYLE

- 76 **Floors** By Elizabeth H. Hunter
- 80 **Linens** By Jill Kirchner
- 84 **Paint** By Elizabeth Mayhew

- 86 **Scott Free** Architect Scott Bromley strives for what is natural, amusing, and easy to maintain in his Fire Island beach house. By Stephen Drucker
- 90 **Welcome to the Island** Florence de Dampierre, decorator and author, is rearing her sons in a gingerbread cottage surrounded by fresh air, peace and quiet. By Carol Prisant
- 97 **Pop a Pizza on the Grill** Homemade pizza fired on your own barbecue. By Jane Ellis



ON THE COVER:

In the loggia behind decorator Bunny Williams's Connecticut farmhouse, shaded by a 250-year-old maple, southern hospitality reigns. Williams, a Virginian, loves to put together impromptu outdoor feasts with her own homegrown vegetables and herbs. See page 46. Photograph by Alexandre Bailhache.

Volume 136,
Number 7
July 1994

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pg. 40



14 **Thoughts of Home**

Sneaking Home. By Betsy Brown

20 **Style Beat**

Sixteen terrific designs for summer

24 **Making Waves**

Home office furniture, an important new guidebook series, a leader in linens

34 **In the Garden**

Longue Vue, a famous old New Orleans garden still going strong
By Melanie Fleischmann

40 **Travel**

A week-long guided tour through the food world of Provence
By Christopher Petkanas

102 **Quick Cook**

Pesto sauces: not just basil anymore

104 **Prices & Sources**

Where to find it

105 **Reader Information**

109 **Beautiful Finds**

116 **From Thornhill Farm**

A new theater dynasty
By Dee Hardie




pg. 22



pg. 24



pg. 20

A still life composition featuring a silver spoon filled with soil, a potted plant with purple flowers, and a pair of work gloves. The spoon is positioned diagonally across the frame, with its handle resting on a pair of brown leather work gloves. The plant is in a terracotta pot, and the soil is dark and rich. The background is a neutral, light-colored surface.

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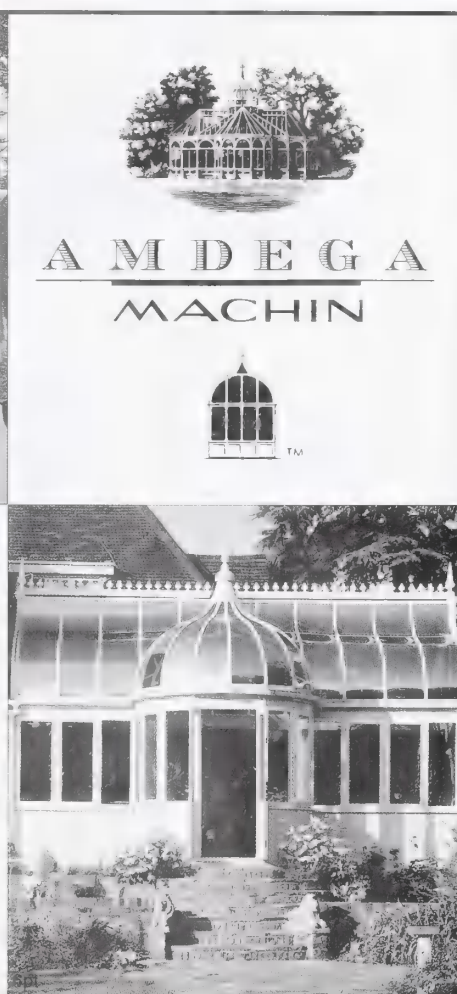
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Sneaking home

BY BETSY BROWN

"The house is very old," the young woman told me, emphasizing *very*. "Almost two hundred years."

"Really," I said, trying to sound sincere. I knew exactly how old it was. It was 125 when Charlie and I bought it, and 149 when he died and I sold it, not to this young woman, but to her predecessor. That was thirteen years ago. Not too far off.

"It's big enough for a family, but it would work for a couple, or even one person," she said, looking at me speculatively. "We added a bedroom and bath on the ground floor. You could close off the upstairs except when you had guests, or your children visiting, or something like that."

"It's not for me. I'm looking at it for my daughter. She lives in Oregon and she's planning on moving back to New York. She's always liked this part of Westchester."

I'm such a phony. I just had to see the place while it was on the market. If I told the truth, she might not show it to me.

I remembered how we fell in love with the house, each of

us for a different reason. When Charlie walked through the woods the day we found it, he walked tall. I could tell he saw himself as a man of property, owning three and a half country acres instead of just a backyard. I had read magazine articles about young couples buying old farmhouses and fixing them up and making them charming. What we probably should have had was a nice new development house where everything worked, where there were young neighbors with children, but at the time we thought that was just too ordinary. We thought we were special, and needed a special house.

This young woman, so proud of her handiwork, reminded me of myself years ago, taking pride in renovating an antique. She told me on the phone about the new horse barn and the work they had done on the house. Now she pointed out the details.

"The kitchen has been completely redone, as you can see. European cabinets. Ceramic floors. Center island."

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*When Charlie drove the old car into the new garage
for the first time, the two kids and I stood on the lawn and
blew whistles and banged on a drum to celebrate*

Ah, then they wouldn't have seen the heart with Charlie's and my initials, "BB loves CB," that I painted on the wall just before we put Sheetrock over it to cover the cracks. I remember putting the date on the heart for some future owner to find. I wrote "'57."

"You'd better put 1957," Charlie had said. "They might think it was 1857." We thought we were pretty funny.

I looked at the kitchen enviously. Oh, what money can do. When we moved in, the floor had two different kinds of linoleum, green in the center and marbled black around the edges. It hadn't been done for style. The couple we bought it from had explained that the linoleum had been put in just after World War II, when there were shortages of everything. They hadn't been able to find enough of one pattern for the whole floor because the room was so big. The kitchen was badly laid out, too, and cooking dinner was like going on a five-mile hike.

Now it was efficient and beautiful. Copper pans hung from iron racks and French doors led to a little patio in back. When we lived there a tacked-on, makeshift half-bath had occupied the patio's spot, with our washer and dryer in it. The old bathroom door wouldn't stay closed, so we put a spring on it and had to leap out of the way when we left the room to keep from getting hit. The bathroom was hot in the summer, so we dug up a maple sapling in the woods and planted it next to the window to keep the room cool. My mother-in-law told us we were planting it too close to the house. She would have been right if the bathroom had not been removed, but now the tree, grown to a foot in diameter, stood at the edge of the patio and shaded it like a canopy.

"The house has its own well," the young woman said. "It's quite deep. Of course, we have city water now. The well is just a reserve. If there's a drought, you can use the well water."

I remembered the well, and how I wondered what I was getting into when the broker showed us the pumphouse, and what a friend said when we moved in: "You mean you go down 380 feet and all you get is water?"

The trouble was, we didn't get that much water. I remembered the time the faucets ran dry during a dinner party and how in desperation I took the glasses off the table after the main course and used the water to make coffee. I remembered another time when the electricity went off during an ice storm and the pump wouldn't work, and I melted ice cubes for water for the baby's formula.

We walked into what was once a lovely dining room. I had put French doors on the west side of this room and a small patio outside. The sun used to stream in through those doors across the old pine floors. No more. Instead of French doors to a patio, there was a single door opening to a new bedroom. The dining room had been turned into a huge bathroom, with

a clawfooted tub sitting in the middle, an old hatrack with a basin in it, and an old toilet with a high water tank and a chain hanging down from it. Very funky. The young woman waited for me to admire her new-old bathroom. I mumbled something. I thought it was a desecration.

We went into what had been the living room. Now it was a dining room. Not a bad idea, with the table drawn up cozily in front of the fireplace. But there was no west window because the new living room had been built on that side. I thought of how pretty the old living room was on sunny afternoons, and how just before Christmas one year we looked out and saw a deer run across the lawn, and how my four-year-old daughter asked, "Will it come back at Christmas?" believing it was a reindeer. The new living room had just a small window on the west instead of a big one, and the only furniture in the room was a pool table.

We went upstairs. Nothing there had changed. Even the red-and-white-striped wallpaper that I had hung in the children's bathroom twenty years earlier was still there.

"The tile is quite old," she said. "I think it's Italian." Indeed I had put it in myself. Not a bad job, either.

She led me outside and I followed as if I didn't know where we were going.

"There's a two-car garage. I imagine it was a barn, years ago when this was a farm."

No. It had been a one-car garage, not very old, attached to a decrepit toolshed. We needed a second garage for an ancient car a friend had given us for Charlie to drive to the station and couldn't afford a carpenter, so we enlarged the shed, bought some secondhand garage doors, cut them to size and hung them, more or less successfully. All we had to do then was to extend the roof.

I was about thirty at the time and I thought I could do anything. We bought tar paper and shingles and I announced that Charlie had done enough work and I was going to shingle the roof, all by myself. The new section of roof, which I was going to cover, was eight feet long and each side of the peak was about six feet high. What I didn't know was that you put on a row of shingles, and then you overlap the next row about four inches higher, so all you gain in each row is four inches. I sat on that roof for days in the heat of summer, hammering hundreds of nails and refusing Charlie's help until I got it done.

We tore up the wood floor of the shed. The dirt under it hadn't been rained on in maybe fifty years. It was so powdery we choked, and in it we saw skeletons of mice. On Father's Day, I gave Charlie a single piece of gravel with a note saying the rest would be delivered the next day, and the following weekend we threw in a whole cubic yard of gravel, shoveled by shovel, for a garage floor. When Charlie drove the old >

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of grapes and had red juice dripping for days from a muslin
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car into the new garage for the first time, the two kids and I stood on the lawn and blew whistles and banged on a drum to celebrate. And now this young woman was telling me it was a converted barn. Ha.

We walked up behind the house past the rock outcropping. It was bare now, but it used to be dotted with daffodils in the spring and half-covered by marigolds in the summer. I talked so much about my rock garden in the old days, my first days of gardening and not always successful, that Charlie suggested I abbreviate the phrase and just call it the R.G. My children told me later they thought a rock garden was a basic part of every home, like a living room, because I had mentioned it so often.

"You'd probably want to take out this grape arbor," the young woman said. "It doesn't amount to much."

But I had created it. It was just a low square of vines in the middle of a sloping lawn when we moved there. There was no place to sit outdoors—we hadn't built the patio yet. I decided to level the ground under the grapes, and Charlie agreed to put in taller posts and train the grapes over the top. Every day I dug up enough dirt to fill my children's little red wagon, and hauled it away. In the summers after it was finished we used to sit under the arbor and have drinks before dinner, looking out at the pond across the road and feeling European.

The grapes had been good too, but they had led to a huge chore. Charlie said wistfully one day, "It's too bad you don't know how to make jelly." That was a challenge. I consulted my cookbook, picked and picked, and made forty or fifty jars every summer.

I got tired of it. The grapes ripened in September and the family helped to pick them, but nobody wanted to help me pull off the stems and sort the grapes. In the hottest days of the year I boiled pot after pot of grapes and had red juice dripping for days from a muslin bag that looked like an unspeakable internal organ, and then boiled pot after pot of juice and pot after pot of jars. The big kitchen was filled with steam and exasperation. I quit for a couple of years till one evening when Charlie and the kids spoke longingly of how good the jelly had tasted. I had a job by then and was going to be busy the next day, so we put the two cars in the driveway with their lights beamed on the grape arbor and picked until midnight, and I made jelly again.

"Let me show you the grounds," the young woman said. "We've had all the trees cleared. We have a horse. That's the barn and tack room I told you about."

We walked up to the top of the lawn. Everything had changed. The land had originally been part of a farm and had been abandoned and allowed to go wild. When we moved there it was overgrown with locust trees that grew like weeds

to about 25 feet and then died and became shrouded in honeysuckle.

The honeysuckle had grown relentlessly; it was impossible to keep back. Once I borrowed two goats from a friend, hoping they would eat the honeysuckle, but they preferred my rock garden. The honeysuckle made the woods mysterious and otherworldly. Once my son, at the age of ten, told me he had dreamed of going out to the woods and finding that under the vines were the four secondhand cars we had had in his lifetime which he had cried over when they were sold.

Now the dead trees and vines were gone and I saw the shape of the land for the first time. There were three levels of fields with stone walls rising from one to the next. Only the large maples and oaks had been saved, and they stood out over the tall grass.

I strolled up the path where I had walked with my husband and children, where, in fact, I had carried my baby daughter in my arms.

"There's a big flat rock here, and that's how you know you're at the end of the property," she said.

I felt sorry for her. Didn't she know that was Picnic Rock? Didn't she go back there in the summer for cookouts, and feel as if she were miles from home in a wilderness? Didn't she walk home in the dark with her husband, giggling and stumbling, with flickering flashlights, holding little children by the hand, feeling like a settler coming to the clearing when she reached the lawn and saw the lights in the kitchen?

That's when I had one of my flights of fancy, the kind that had brought me to the house long ago. The house and land were in good shape now, and I had more money to spend than when I was young. I could buy it and move back. I could hire occasional help. I'd be back where my memories were.

I looked at the young woman. She was probably like me; she had probably taken on more than she could manage. I asked where she was planning to move to.

"Oh, we want to be farther out in the country," she said. "There's room here for only one horse. We want more."

Oh. She was young. She was dreaming of bigger things. I knew about dreams. And I knew about yesterday's dreams: good to remember, not to relive. I snapped out of it. Back to my pretty, modern house, with a garden that is just the right size, perfect for a woman alone, perfect for this time of life.

"Thank you for showing it to me," I said. "I don't think it's quite what my daughter is looking for after all." ■

Betsy Brown, of Ossining, New York, was a reporter for thirty years in San Francisco, Honolulu, and New York, the last ten as a freelance columnist for the Sunday New York Times. She is writing a book about her Peace Corps years in Antigua, 1988-90.

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- | | |
|---|--|
| 3 Tbsp Bertolli Extra Virgin Olive Oil | 1/2 cup thin strips yellow or orange bell pepper |
| 2 Tbsp broken walnut pieces | 1/2 cup finely sliced, trimmed fresh fennel, when in season |
| 1 Tbsp mild red wine vinegar (or fresh lemon juice) | 1/8 tsp salt |
| Freshly ground black pepper to taste | Parmigiano-Reggiano cheese for shaving over the salad (optional) |
| 6 cups torn mixed salad greens (select at least 3: arugula, radicchio, curly endive, romaine) | |

1. Combine the olive oil and walnuts in a small skillet. Heat, stirring over very low heat just until walnuts are warm. Remove from the heat. Stir in the vinegar or lemon juice, salt and pepper.

2. Combine the salad greens with the bell pepper and fennel (if available) in a salad bowl. Add the walnut dressing and toss the salad well. Divide the salad among four plates. Optional, using a vegetable peeler, peel wide strips of the Parmigiano-Reggiano over each salad. Garnish with walnut halves. Serves 4.

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Furnish your rooms or perk up your table. Here are sixteen terrific ways

EDITOR: SARAH McPECK

Ralph Lauren brings the French Riviera *chez nous* with the Marseilles wicker club chair in cabana stripes, \$3,450. From the Ralph Lauren Home Collection: 212-642-8700.



Shore thing: Blue fish stenciled on creamware, \$200/set of 6. At Wolfman-Gold & Good Company: 212-431-1888.



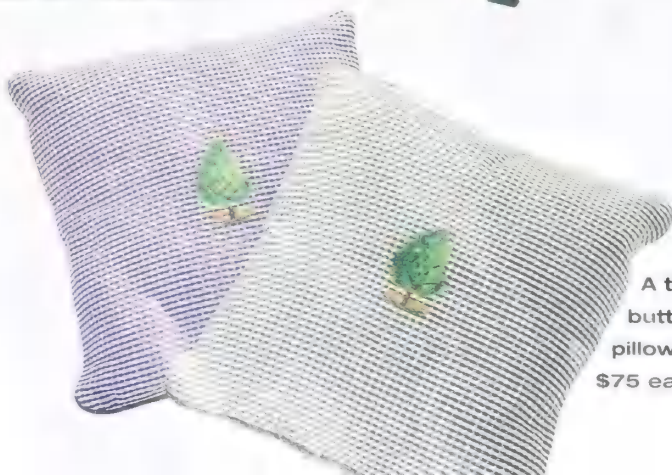
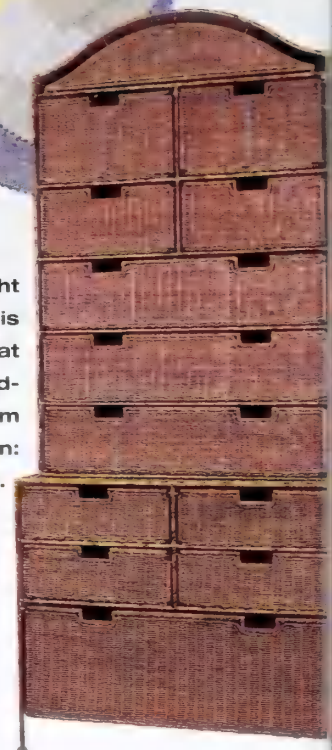
Stretch out on John Hutton's handsome chaise for Donghia made of Indonesian Merbau wood wrapped in wicker, \$3,167. Through designers: 800-DONGHIA.

Check it out—Buffalo plaid on 100 percent linen, \$60/yd. From Necessities: 718-834-0678

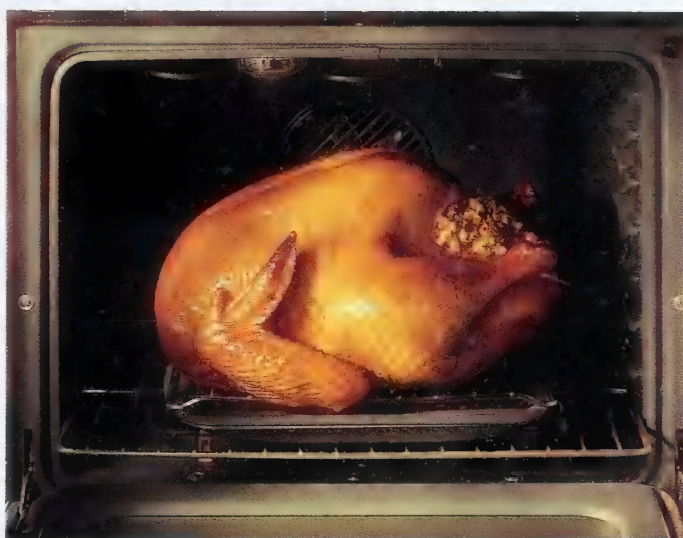


We're so glad Howda Designz made this practical fold-up and portable picnic basket/table with room inside for sandwiches, sunglasses, and sunscreen, \$85. Call: 800-348-3884.

In wicker and wrought iron, the Islands Highboy is a lighter version of what is usually a formal carved-wood piece, \$975. From the Rudy Santos Collection: 908-665-0818.



A tree grows on back-buttoned gingham pillow covers from George, \$75 ea. Call: 415-387-6601.



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Profile
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Fresh linens

"I'm not the first person to hand-paint a napkin," admits Liz Wain cheerfully, but the head of New York-based Liz Wain Inc., has attracted quite a following. Her napkins, pillows, and towels featuring vegetables and flowers have been snapped up by everyone from former Secretary of State Cyrus Vance to Guess? jeans baron Georges Marciano. And every year another company tries to knock off her look. To what does she attribute her success? Working directly with dinnerware designers to develop patterns, importing fine European linen, and offering her napkins in sixty border colors.

Hand-painting linen was not Wain's initial career goal. A native of California, she studied urban planning and economics at

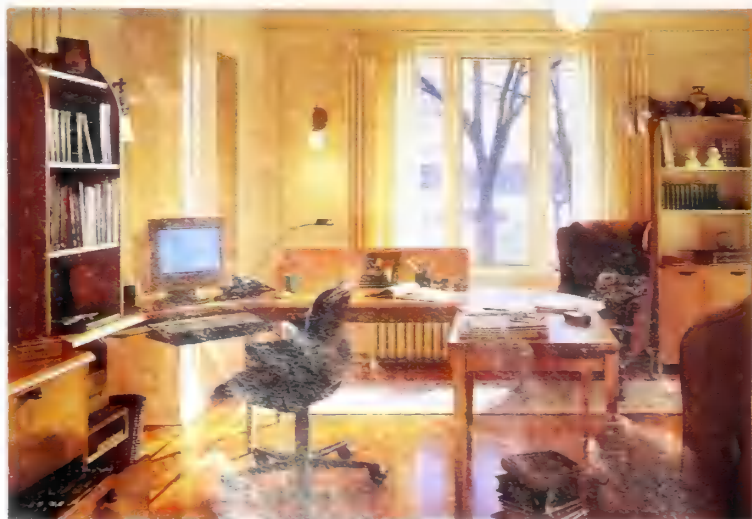
UC Berkeley, then worked on the city's planning commission. Frustrated because "there was no way to make everybody happy," Wain moved to Greenwich Village. Her company was born in 1987, with Wain producing an entire line of table linens within weeks of a buyer's request. Today she has six to ten painters dipping brushes in permanent water-based dyes and executing her designs. But the former urban planner keeps her work in perspective: "My products are not a necessity," she admits. "You buy them because they make you smile; I make them because they make me smile." —Sarah Wright



An office to live with

Herman Miller, the office systems company, is now producing furniture for home offices. First out: a solid-cherrywood ensemble that fits through narrow hallways and was designed to blend with contemporary and traditional schemes. "People don't want furniture that looks like it was taken from a business setting," says business development manager Gary Johnson. "It has to fit in."

Herman Miller based its collection on research with people who work at home. The company installed already available furniture in thirty homes and sat back and watched how everything worked (or didn't). Then designers Tom Newhouse and Don Shepherd created prototypes for their TD Collection and had the same home workers try everything out. In the final designs, which have a Shaker feel, table leaves fold down easily so an office in the corner of the living room doesn't intrude on family life; bookcases curve at the top, creating a lighter profile. The line—including (below) table (\$599); desk with drop leaf, display and L-return (\$1,499); and bookcase over two-door cabinet (\$439 and \$699)—is on its way to Crate & Barrel stores now. Salespeople can help you plan where to park the desk and plug in the fax. —Jane Margolies



State of the states

When the last book in the new Buildings of the United States series rolls off the presses, sometime after 2010, building buffs will finally have the

whole story on American architecture—a set of guides documenting everything from grand government structures to public housing projects, along with many underappreciated gems (barns, churches, gas stations), state by state. This Oxford University Press series is being written for scholars and weekend travelers alike by architectural historians well versed in the vernacular of their turf. Just out are Iowa, Alaska, Michigan, and the District of Columbia; look for Colorado and Rhode Island next year. Hardcover, \$45; paperback will be available in December. —Susan Inglis





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Epcot '94



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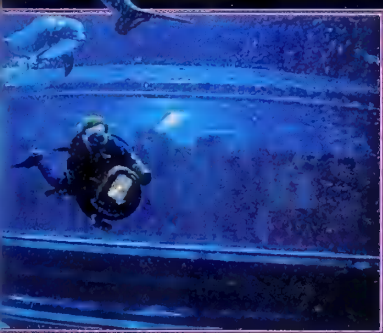
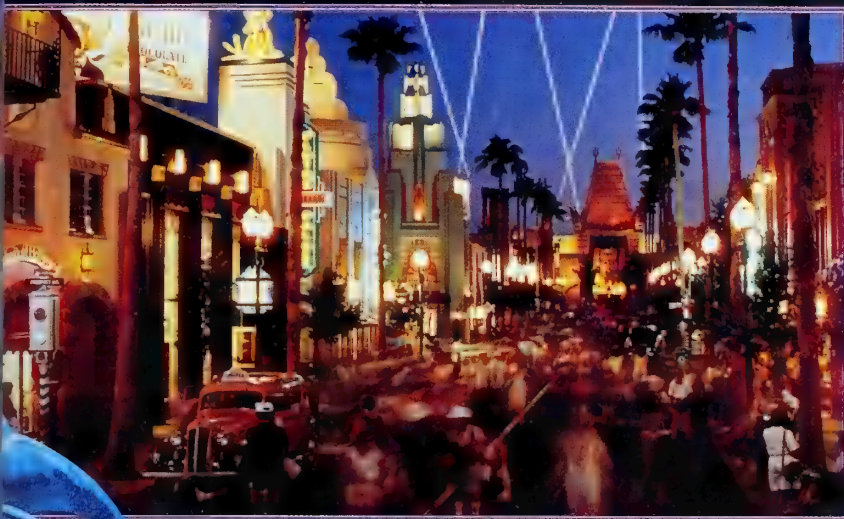


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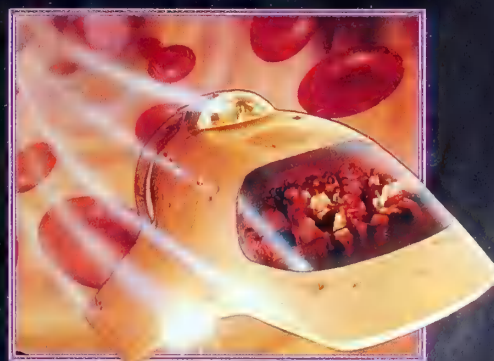
The Tower of Terror opens July 1991



A day at Disney's Epcot '94 proves there's nothing more exciting than discovery.

This summer you can try in advance the most amazing new products that are about to change your life forever when the spectacular new attraction called "Innoventions" opens. Disney's ever-changing world's fair also will take you places you've never been before. Like the bottom of the ocean floor. Inside a human brain. And even into the future itself.

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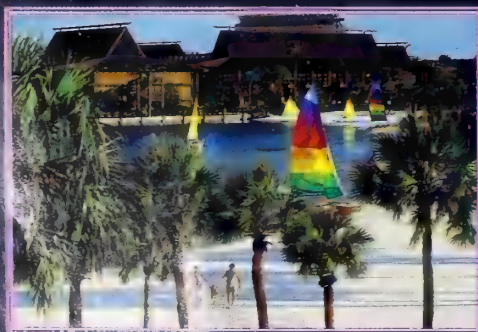


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Disney's Wilderness Lodge opens June 1994.



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Disney's All-Star Resorts open May 1994.

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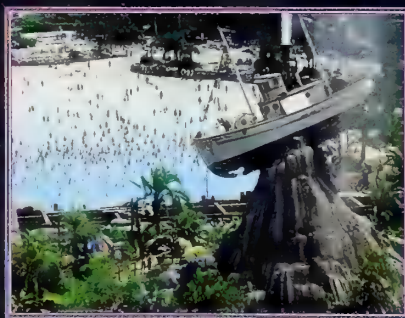
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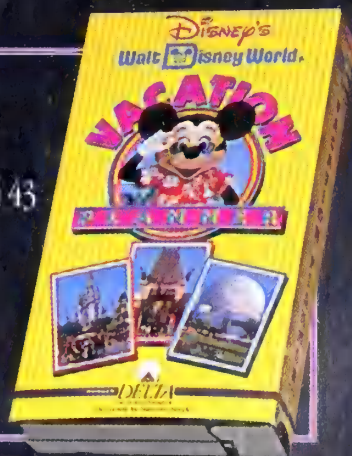
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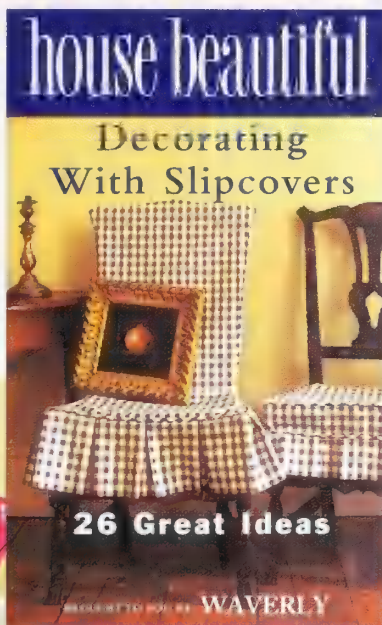
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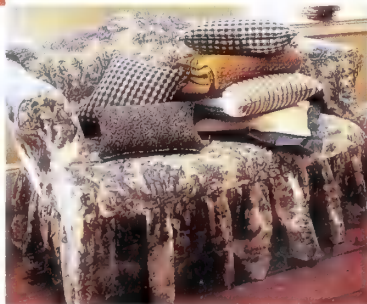
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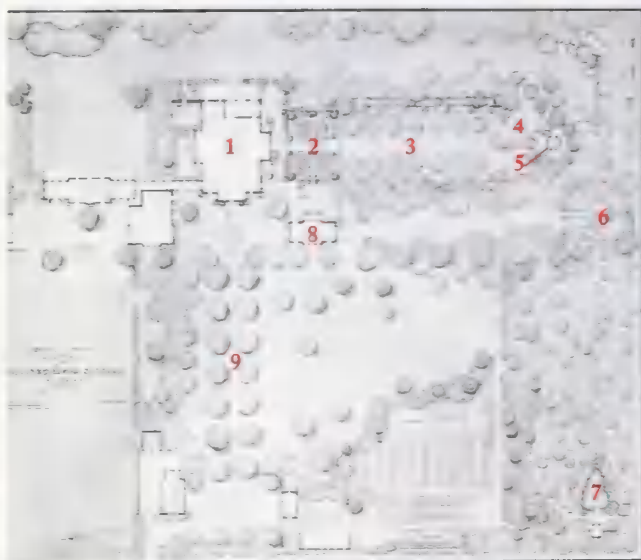
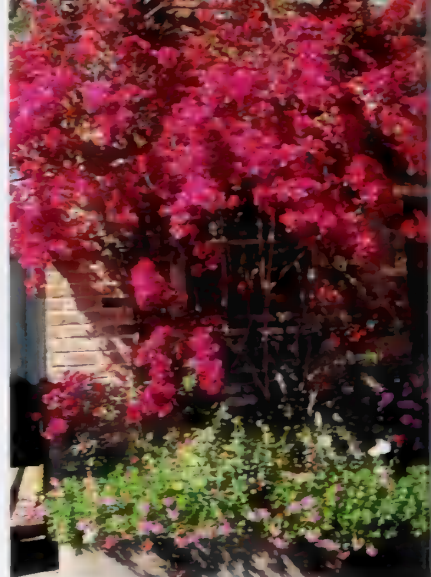
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In the 1930s a famous Northeast designer, Ellen Shipman, tried her hand in southern soil. Her garden in New Orleans is still in bloom

Long live Longue Vue

BY MELANIE FLEISCHMANN

One autumn day in 1939, a colossal white house could be seen moving slowly down a street on the outskirts of New Orleans. As it was pulled along by teams of mules over rollers made of cypress logs, neighbors could see its portico floating above the trees like the topsail of a huge misguided

ship. Local legend has it that a small, dapper man came tearing down the lane soon after the house began its journey, stopped everything and disappeared through the front door. He emerged moments later, looking sheepish, carrying a tuxedo and other bits of clothing. The man was Edgar Stern, and he and his wife had lived in the house for almost twenty years.

Edgar and Edith Stern were moving the white-columned

The outline of the gardens at Longue Vue in New Orleans has changed little since Ellen Shipman drew this plan (ABOVE LEFT) in 1942. Key to plan: 1, house; 2, boxwood parterre; 3, camellia allée; 4, reflecting pool; 5, classical temple; 6, Walled Garden; 7, Wild Garden; 8, guesthouse; 9, live-oak allée. CLOCKWISE FROM TOP LEFT: Pool with fountains was originally the reflecting pool; bougainvillea blooming against the brick wall of the potting shed; box parterre; Edith Stern, the late owner of Longue Vue, added the Yellow Garden between the guesthouse and parterre in the 1960s.

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Shipman found the garden so satisfying that she wrote, "Frank to say I'm impressed myself when I look upon this magnificence"

building because they felt it did not do justice to its new garden, planned and planted by Ellen Biddle Shipman, a New York-based designer. The landscape must have been magnificent, for it had barely been installed when the Sterns decided to uproot their house, Longue Vue, built soon after they were married in 1921, and build a better one in its place. (They moved it to a site just a block away and lived in it while waiting for their new house to be completed.)

In hiring Shipman the Sterns had chosen one of the greatest garden designers of the day. She was America's Gertrude Jekyll, known for her flower gardens and her work as a colorist. Both women were legendary for their ability to work with a living palette and both formed working partnerships with architects. For Jekyll, the architect had been Edwin Lutyens, for Shipman it was Charles Adams Platt. In fact, the only training Shipman received came from Platt, a man who designed many gardens before he began designing houses. Despite her lack of formal schooling, Shipman created gardens for some of the wealthiest American families of the early 20th century—DuPonts, Seiberlings, and Astors among them.

The Sterns' garden came late in Shipman's career, and it may have been her finest creation. She found it so deeply satisfying that she scribbled on the back of a photograph of it, "Frank to say I'm impressed myself when I look upon this magnificence."

The garden was a quintessential Shipman design and, although it has undergone many changes in 55 years, the basic structure is much the same. Strongly architectural, it is divided into rectangular spaces by walls and axial paths, with strict definition between formal and wild areas. Here as with all her gardens, Shipman used views to draw visitors from one space to the next, in a way that was, if predictable, also logical and comforting. Standing on Longue Vue's portico, you could look out over a clipped-box parterre, down an allée of ancient camellia trees under-planted by herbaceous borders, to a reflecting pool and a classical temple, behind which the garden's boundary was disguised in a jumble of wild trees and shrubs.

All of Shipman's signatures were there—the controlled vistas and geometric lines softened by blowsy plantings—and at first glance, Longue Vue might have been any one of many Shipman gardens in the Northeast. But a few plants were a giveaway to the garden's locale: the ancient camellias as well as citrus trees, hibiscus, lantana, and bougainvillea.

In 1939 the Sterns hired architects William and Geoffrey Platt (sons of Shipman's mentor Charles Adams Platt), and gave them a mandate: to design a new house to honor the Shipman garden. Before the house was much more than blue ink on paper, the Sterns set their famous landscape designer to amending the five-year-old garden. The action may have seemed precipitate, but it was true to form.

Edith Stern, known to her close friends as "Effie" for "efficiency" and "R.A.U." for "Right as Usual," may have been wealthy but she was certainly not grandiose. Before hiring the Platts she had rejected a design by another architect because it was more than 1,000 square feet too large per floor. She wrote to him, "I cannot face a future with a huge place to manage. I watched my mother wreck her life at it."

So, too, with the garden. Some of Shipman's changes seemed to make it more grand—a live-oak allée planted along what was called the 'estate entrance'—but she and her clients were actually streamlining. The allée would not call for much care. Flower beds that required staking and weeding and deadheading would, so plantings throughout were simplified.

Neither Edith Stern nor her husband had time to manage a huge house or to oversee a labor-intensive garden. They were much too busy working for causes that *The New York Times*, in its 1980 obituary of Mrs. Stern, described with characteristic caution as "liberal" and "often unpopular."

Edgar Stern, a New Orleans native, was a wealthy cotton broker, and Edith Rosenwald Stern was the daughter of Chicago's Julius Rosenwald, chief executive and major stockholder of Sears, Roebuck & Co. In the first decade after their marriage, Mr. Stern orchestrated the startup of one southern university for black students, and served seven years on the board of another. Mrs. Stern produced three children and, disdaining their educational options to be imperfect, founded a progressive nursery school and a grade school as a solution. She organized the annual distribution of Christmas presents to poor local children, and discreetly helped many less fortunate friends survive the Depression.

Together, the Sterns tested the mettle of their friends by giving a dinner party for a then-unknown black opera singer named Marian Anderson. Later Anderson stayed in their house when no hotel in town would take her in.

But Mrs. Stern also gave generously to causes that were not controversial. In 1934 she underwrote the publication of *Wildflowers of Louisiana*, written by Caroline Dormon. Thus began Mrs. Stern's lifelong passion for native plants and in 1939 when Ellen Shipman was streamlining Longue Vue's landscape, Mrs. Stern decided to have a wild garden. Shipman designed the wooded dell in what had once been a field, but included a disclaimer: "This plan is only suggestive, as planting of this type in the far south is new to this office." John Mackenroth, Longue Vue's head gardener from 1927 to 1942, recalls being sent out into the woods to dig material for the Wild Garden and installing tublike beds for the wild irises made out of wire-reinforced concrete, with faucets that "we opened up every now and then to reproduce a swamp." Around the pond in the dell grew bald cypress, dogwood, southern buckeye, silverbell, and parsley hawthorn trees,



Mrs. Gampl has always had the same husband and washer, but only one gives her any trouble.

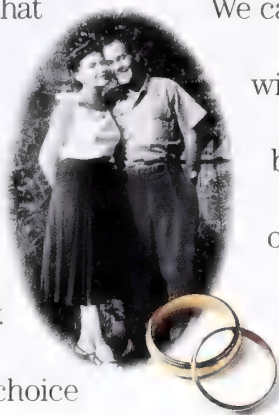
Mrs. Ruth Gampl of McHenry, Illinois, can remember the day she began what has turned out to be a truly wonderful relationship. In all the years since that special day, she's raised a family, moved that family three times and, of course, done thousands and thousands of loads of laundry.

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underplanted with wild columbine, cardinal lobelia, palmetto, butterfly weed, pickerelweed, water cane, and of course the Louisiana iris in yellows, bronzes, and blues. Native ferns were everywhere, and the paths, as is still the case throughout Longue Vue, were covered in longleaf pine needles.

Although Mrs. Stern's thoughts are not recorded, it is easy to imagine that she expected the wildlings in her new garden to be easy to care for. And, in fact, three head gardeners over a span of five decades—Mackenroth, Osmond Ward (1947 to 1977) and John Harris (1990 to present)—confirm that the Wild Garden requires the least maintenance of any area at Longue Vue.

In December 1942, the Sterns moved into the house that the Platts had designed, a restrained neo-Palladian structure that looked as if it had been built in the early part of the 20th century rather than the middle. In typical Platt brothers style, the house and garden were beautifully integrated. At Longue Vue you can see much of the landscape simply by walking through the house.

For the next 25 years, house and garden aged together without any major changes. Conceivably, the Sterns felt that Longue Vue was perfected. But in 1965, Hurricane Betsy blew through New Orleans and uprooted most of the ancient camellias along the south lawn. Mrs. Stern, now a widow, was unfazed. Treating the storm as an ally, she cast aside the remaining camellias, plus the classical temple, and with the aid of William Platt turned the South Lawn into a complex of fountains, lawn, and tiled paths called the Spanish Court. The design was loosely based on the 14-century Generalife Garden in Spain's Alhambra, which Platt and Mrs. Stern had recently visited. Where once were shrubs and flowers there are now six small courts separated by clipped box, each paved with pebble-mosaics and centered with a little fountain. A broad semicircular loggia replaced the classical temple, and fountains now arc over what had been a reflecting pool.

In the same year, Mrs. Stern designed the Yellow Garden next to the guesthouse.

She filled this last addition to Longue Vue's eight-acre property with flowers and foliage plants in her favorite colors and created a little area that is downright splashy compared to the architectural greenness that predominates elsewhere. To the last, she tried to use native plant materials. Her grandson Bill Hess remembers her planting a vine, Confederate jasmine (*Trachelospermum jasminoides*), as a ground cover. When it scrambled up any available surface, she would go around the garden knocking it down with her cane. It was one of the only contests she ever lost.

The garden at Longue Vue was opened to the public in 1968, and the house in 1980, just after Mrs. Stern's death. But this is no ordinary house and garden museum with awed visitors lingering over English antiques and rare porcelains, studying Ellen Shipman's axial paths and vistas. Longue Vue has its share of those, but it also has—every day of the school year—busloads of inner-city schoolchildren who come to learn about gardening, ecology, and conservation. They may be unimpressed by the design legacy of Longue Vue, but they shriek joyfully at frogs in the Wild Garden's pond and at beetles lurking under magnolia leaves, and they get elbow-deep in dirt while planting bean seeds and onions in containers made of discarded automobile tires. The program, which includes all fourth-graders in the public school system of New Orleans, might not be everybody's idea of the best use for a landmark garden, but the administrators of Longue Vue see their mission as continuing "the tradition of the founding Stern family by promoting education. Indeed the program, called Learner at Longue Vue, seems a most fitting memorial to its builders. ■

Longue Vue, 7 Bamboo Road, New Orleans, LA, is about 15 minutes by car from the French Quarter. Open daily except major holidays. Telephone: 504-488-5488.

Melanie Fleischmann is the author of *American Border Gardens*, published in 1993 by Clarkson-Potter.

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Highlights of a week with Nathalie Waag, CLOCKWISE FROM UPPER LEFT: Saffron-scented monkfish marmite with mussels and shrimp; the Château de Sade in the village of Lacoste; pottery at the market in Apt; Nathalie Waag at the vegetable stand of organic farmer Jean-Luc Danneyrolles; fruits of the Vaucluse region.

T R A V E L

A week in Provence

For Nathalie Waag, food is a way of life, as you discover when you spend a week in her expert care—cooking, dining, and touring outdoor markets

BY CHRISTOPHER PETKANAS

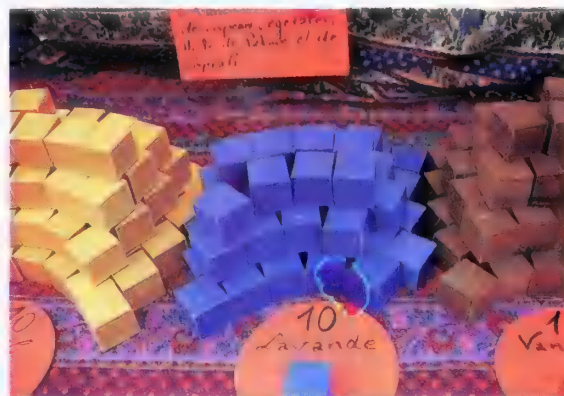
The medieval hill town of Bonnieux is the setting for what may be the last word in food vacations. Here in Provence, 29 miles southwest of the old papal city of Avignon, travelers check in for a week of casserole-stirring, melon-squeezing, and vineyard-visiting with

Nathalie Waag, an innovative, self-taught cook. In Waag's expert company, guests tour the region's famously overloaded markets, observe and help her prepare daily meals, then take their places every night at their hostess's table to sample and evaluate the fruits of their labor.

But this is no intensely regimented cooking school. Waag makes it clear when her guests arrive that no one is *obliged* to

do anything. If you like to market, come along. If you don't, have a drink in a cafe. Or stay home and read a book.

Or sip a glass of rosé on the terrace of Waag's sprawling house while watching the sun set on the Lubéron mountains. Indeed you might spend the whole week on this terrace simply surveying the landscape: a gorgeous tapestry of untamed pine, juniper, and scrub oak; writhing



A taste of Provence, CLOCKWISE FROM UPPER LEFT: the cheese course chez Waag; Nathalie's rabbit stew, to be flamed with Cognac and served with fresh pasta; goats at Le Castelas dairy farm in Sivergues; Gianni Ladu, proprietor of Le Castelas, making *tomme* from goat's milk and rennet; in the smokehouse at Le Castelas, wheels of *tomme* beneath charcuterie made from free-range pigs hanging from the ceiling; soaps at the Apt market; Waag and her guests around her dinner table; miniature goat cheeses flavored with cracked black pepper and pink peppercorns are part of picnic lunch Waag organizes after she and her charges do the Apt market.

olive trees; cherry, apricot, and almond trees planted in precise orchards. Around Bonnieux, fields bloom with poppies, those tissuey flowers that seem so quintessentially Provençal, fennel grows thick along the sides of the road and geraniums spill their brilliant colors from fat-bellied olive-oil jars. Breezes carry hints of lavender and of the herbs so crucial to Waag's cooking.

With her wild spray of hennaed hair, Waag has reminded more than one writer of Colette. With her bohemian attire and

formidable skills as a raconteuse, she has appeared to others as a gypsyish Auntie Mame. What she is not is a high-minded, high-hatted chef. Waag's is the precious knowing-by-doing culinary expertise that has been passed down through French families for generations.

"In my kind of cooking, even if all you had was a handful of herbs and some rice, you could still make something good," says the Swiss-born cook. For this reason Waag gives no formal demonstrations in her kitchen and hands out no printed

recipes. "I try to encourage people to use all of their senses, to touch, to smell," she explains while preparing dinner, a leg of lamb roasted on a bed of sliced plum tomatoes. One of Waag's students helps by drizzling the lamb with olive oil from a mill in nearby Maussane. Another scatters just picked rosemary from the window box. A third surrounds the joint with whole heads of garlic, one for every person at table. (The number of guests for each week is limited to four.)

"I had become a slave to my recipes; >

*“Don’t judge produce by the way it looks,”
Waag says to her group, pointing out an eggplant with a funny
shape. “Pick it up and put it under your nose”*

Nathalie taught me to be a slave to my ingredients,” says Ann Pougiales, who, with her husband, Charles MacNab (both are San Francisco attorneys), stayed with Waag last September. Valerie Bowman, a former journalist from Simi Valley near Los Angeles, describes how her time with Waag revised her ideas about French cooking. “Before I came here, I thought it was all rich sauces and cream and butter. But everything Nathalie does is fresh and healthful. The other thing I love is the two hours you spend at table.”

It is at Waag’s table—laid with a beautifully faded, hand-printed cotton cloth from India, deep-blue scallop-edged faïence from the old pottery town of Biot, and a stoneware pitcher of sunflowers—that her knowledge is most freely shared. Guests, who arrive on Tuesday, check out the following Monday with the heartwarming feeling that they have been made members of an extended family of epicures.

When one of her guests asks about salad dressing, Waag offers a quick primer on saucing lettuce and other greens: Because arugula and dandelion greens have a bitter bite to them, and because tomatoes are quite acidic, vinegar, lemon juice, or mustard in the dressing would be a mistake, she advises. Olive oil, salt, and pepper are all that are needed. Waag expands on this theme, noting that garlic would overwhelm a *sauté* of *tellines*, the delicate, tender, thumbnail-sized clams raked up from the shores of the Camargue; butter and shallots are all you want. “On the other hand,” notes Waag, “the garlic heads I put with the lamb will have sweetened by the time they are done, and besides, the meat can stand up to them.” Reduced to the consistency of a *purée*, the garlic is squeezed through its skin onto bread or creamy white beans.

On the subject of herbs, someone asks timidly about dosage. Good question, says Waag, noting that the locals here mock the Parisians who descend on their

weekend houses to cook “à la Provençale.” With all the herbs available to them they go overboard, actually masking the taste of the food they are trying to season. Nothing is more effective than basting with a branch of rosemary dipped in olive oil. And the best way to flavor fish with savory, fennel, or juniper is by putting a handful into the steamer. “But I don’t want to give the impression that I am one of those foodies who agonizes over every bite,” Waag says. “I like to have a good time eating. How can you do that if you are busy dissecting every mouthful?”

Most guests arrive chez Waag in a rented car after shooting down from Paris to Avignon on the bullet train. They pull into Bonnieux in the afternoon, just as Waag is mixing a cocktail of Clairette de Die, the sparkling white Provençal wine, with wine she has made herself from the bitter oranges of friends on the Côte d’Azur. As everyone becomes acquainted, the hostess tries to get a feeling for what her guests do and don’t like to eat, and for how they want to spend their time, explaining that she is there to help organize day trips. If Waag has been able to get her hands on some clear-eyed salmon or sea trout, dinner will revolve around a whole fish baked in 1½ pounds of sea salt, a sure and simple technique, she notes, for trapping flavor and moisture.

The rest of the week might go like this:
Day 2. Visit to Waag’s favorite vineyard, Château la Canorgue, also in Bonnieux, for a private tasting. A feudal estate, Canorgue embraces a small chapel, a plane-tree-shaded terrace, fountains, and gardens. Water for the château gardens still comes from a network of underground canals installed by the Romans, who built a villa on the site. Owner Jean-Pierre Margan, Waag’s friend, explains that he earned the right to call his wine “organic” because he forbids the use of weed-killers, chemical fertilizers, and insecticides. Waag selects a 1986 red to

go with tonight’s long-simmering lamb and-eggplant ragout.

Day 3. Visit to a dairy farm, Le Castelas, twenty minutes away in Sivergues. Gianni Ladu, a native of Sardinia, is known for his *tomme*, a cheese for which rennet is added to unheated goat’s milk. The curd is packed into deep round molds pierced with openings, drained, tipped out, and aged in a smokehouse for at least a month. After an early morning of watching cheese-making, visitors trail the shepherd as he leads his goats to pasture up a twisting mountain path, or cut out on their own for a nature walk over some of the property’s 260 acres. Lunch is dried sausage, *pâté*, ham, and ricotta-filled baked red and green bell peppers—everything produced by the Ladus themselves.

Day 4. Day trips to the papal city of Avignon are made individually or in group, depending on the chemistry of Waag’s guests. After a visit to Le Musée du Petit Palais, built in 1317 by the city cardinals and bishops, Waag’s charge scout Avignon’s well stocked but less-than-picturesque food halls, then break for lunch. Those in the mood for a strictly vegetarian meal choose Le Pain Bis. Seafood aficionados opt for Le Porte aux Barques for fish soup and mussels with shallots and white wine. Still others choose the long-running Hiély-Lucullu for salmon tartare with chive cream. Provençal vegetable soup upgraded with lobster, and a trolley of more than a dozen desserts. After lunch, going lazily from shop to shop on foot offers a good way to know the city intimately. Purchases might include a loaf of walnut and-olive bread from A. Salel, a piece of state-of-the-art restaurant-supply copper cookware from Jaffier Parsi, colorfully painted antique Provençal religious figures under bell jars, known as *santi-belli*, from Hervé Baume.

Day 5. Market day in Apt, seven miles from Bonnieux, with Waag leading the way to the best, most interesting

stalls, which also turn out to be the most out-of-the-way. "Don't judge the produce by the way it looks," she says to her group, stopping at the stand of organic farmer Jean-Luc Danneyrolles. "Pick up that eggplant. Don't worry if it's got a funny shape. Put it under your nose." Moving past the papery braids of garlic, bouquets of zucchini blossoms, and sautissons hairy with dried herbs, she buys a jar of lavender honey from Lucien Sylvestre, whose stall is a couple of upended crates. Then it's on to the olive stand for the olives and capers she will grind into tapenade to spread over halved hard-boiled eggs. Lunch is pizza from a truck parked on the perimeter of the market and a tray of bite-sized goat cheeses variously flavored with cumin, cracked black pepper, and pink peppercorns.

Day 6. Day trip to the university town of Aix-en-Provence, 30 miles south of Bonnieux. Aix is vast and food-conscious

enough to support two markets: daily on place Richelme, and on Tuesday, Thursday, and Saturday on place des Precheurs. For lunch at Le Clos de la Violette, chef Jean-Marc Banzo, who upholds the regional holy trinity of garlic, tomatoes, and olive oil, proposes Provençal stuffed vegetables. Coffee is saved for Les Deux Garçons. This is the most fashionable café on Aix's fashionable boulevard, le cours Mirabeau, flanked by double rows of plane trees. In the afternoon, visits to La Boulangerie du Coin for the daily bread special, and to A La Reine Jeanne and Leonard Parli for devilishly sweet *calissons*, a paste of ground almonds, candied melon, and fruit shaped into diamonds and topped with sugar frosting. There are also stops at the Christian Lacroix boutique for the baroque excesses of this native son; at Intérieur/Extérieur for light wrought-iron furniture and decorative objects; and in the Mazarin

quarter for the fountain of the Quatre Dauphins. (Aix is a city of fountains.)

Day 7. At the village bakery across the street from her house, a good-bye breakfast with "the professor." Parting reluctantly, people who were strangers just a week ago and who have forged fast friendships promise to write each other soon. Charles MacNab speaks for the group when he announces, "I don't think I have ever felt so unwound." ■

For information contact Nathalie Waag, 26 rue République, 84480 Bonnieux, France. Tel.: (33) 90-75-90-50. Six nights and dinners cost \$1,000 per person. Program is open two weeks of each month year-round.

Christopher Petkanas's history of the New York decorating firm Parish-Hadley will be published by Little, Brown & Company in 1995.

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w / k e h m a n

Summer circuit

This is the time of year when die-hard city people spend each Friday trying for an early departure from the office so they can have an extra hour on the porch in the country. Every hour counts, because in two days they will pile back into their cars for the dreaded return to the city they would be heartbroken to have to really leave.

This issue will help you understand what pulls city people to the country. Like all good things that cannot be taken for granted, weekend country life heightens the pleasure of city weekdays. Attempts to make the retreat even more appealing tend to become an avocation. New weekenders usually start with the house, often in need of

repairs, alterations, or additions. Next they attack the garden, where lawns take on borders, flower beds, and vegetable patches. They never finish because ideas for projects never stop coming.


For part-time country people, new ones or veterans, the kitchen is always the center, where the work is made enjoyable by abundant fresh produce and the leisure to make pasta or pastry from scratch. Somehow the imagination becomes unfettered. Weekenders love to cook outdoors, set the table on the deck—even for breakfast. Hospitality flourishes, people drop by, open house becomes a way of life.

I could say more, but it's Friday... I've got to go.

Louis Oliver Gropp

EDITOR IN CHIEF

Nothing but



In the formal garden, the pyramids and lattice defining the borders are painted the same gray as the granite steps. Colors around the reflecting pond are confined to green and white — a simple boxwood hedge with creamy David Austin roses and *clewatis paniculata* trained up the pyramids, which are available at Troillage. This is the shop for garden furniture and accessories run by Williams and antiques dealer John Rosselli. An arbor flanked by two gnarled apple trees leads to the orchard beyond the double hedge.

blue skies

Weekend guests never want to leave the rambling old house in rural Connecticut where New York decorator Bunny Williams cultivates eternal summer



The furniture in the library, here in its summer dress, clusters around the fireplace. A round English chinoiserie lacquer table anchors the other end of the room. Williams added bookcases at either end to pull the room together, and wall to wall sisal to make the space seem bigger. The walnut chair in the foreground with the woven wood lattice seat was found at a tag sale. The door on the left opens to the back porch. Williams made the decoupage lamp on the English pine partners desk.





Two eager dogs clamber into the front seat as Bunny Williams turns up the drive lined with towering locust trees leading to her white clapboard house in northwestern Connecticut. As soon as the car stops, Brewster, an endearing Norfolk terrier, and his irrepressible sidekick Charlie, rescued from the pound, dart out, followed by their indulgent owner, otherwise known as one of Manhattan's most sought-after decorators. "The first thing I do when I arrive on Friday evening is go look at the garden, to see what's come up," says Williams.

If guests have driven up with her for the weekend—with more due on Saturday—chilled white wine is poured, and the conversation has already started. "I like to eat here rather than rush off to a restaurant," says Williams. "Summer is easy. You don't have to open a cookbook to have great food—sliced tomatoes, mozzarella, corn on the cob. I go out in the kitchen garden and the salad is already there."

On Saturday she's up by seven with the dogs. "Early morning in the garden is magical," she says. "I like to cut flowers in the dew." For those who prefer to sleep in there are croissants, hot coffee, and juice waiting. By 11:30 everyone is awake, assembled, and ready for action. "What do we do?" says Williams. The answer is obvious. "We don't play golf. We go antiques. That's my sport."

Home again, laden with plunder, everyone relaxes. So-and-so calls, and Williams's response is "Come on over." Says a friend, "It's southern hospitality up north. Everybody's welcome. On the spur of the moment, out of nowhere comes dinner for sixteen people." Besides the abundant garden, her secret is a well-stocked freezer. Tonight's menu might include fresh sorrel soup, braised just-picked leeks, chicken grilled outside and smothered in rosemary.

Williams, Virginia-bred, fell in love with the house sixteen years ago, when she walked around to the back and saw the charming double lattice porches—a hint of her home state. "This house has a split personality," Williams explains. "A chaste New England front, and then this totally abandoned back, shaded by a 250-year-old maple tree, with a loggia where we eat." The original farmhouse, now the dining room, dates from 1780. An addition in the grander Federal style reconfigured the house in 1840. Then a second story with dormer windows materialized on top of the carriage house wing in the 1930s. "I love the three staircases, and the ridiculous meandering floor plan upstairs. You can have eight people in the house, and no one gets in anyone's way." Her own bedroom opens onto the second-floor lattice porch and the treetops.

When she discovered the house it had been turned into a rooming house, complete with peeling paint. "It was just my idea of heaven," remembers Williams. "I loved the idea of

rescuing it. Things already done up have no interest for me. I like the fact that the floor slopes, the boards have bowed. This house has a great deal of patina," she laughs. The old toile curtains in the front hall have faded, but the print is still as fine as an engraving. She couldn't resist covering a wing chair in the library with a sumptuous paisley shawl, not meant for upholstery but tears don't bother her. "I don't mind cracked china. In many cases, I can only afford a great piece of porcelain because it's damaged." In her pantry, English ironstone, Portuguese pottery, Wedgwood, and majolica are stacked next to Pottery Barn glass. Everything is there to be used.

Recently she redid the living room. "I wanted a simpler background," she explains. When Williams moved in she chose flowered wallpaper because she didn't have any pictures, but over the years she has acquired paintings, drawings, and better furniture. The pattern got in the way. Now the room is plainer, more elegant and serene—no curtains, no chintz.

The walls are painted an indescribable shade—"not yellow,

not peach, not apricot, not sienna. I was having lunch in Fiesole at the Villa San Michele and the huge vaulted Michelangelo loggia was this color." Her unusual sense of color distinguishes her from other traditional decorators. "I love bizarre, in-between colors, like the funny blue-green glaze in the library."

After 22 years at Parish-Hadley, Williams went off on her own with everything she had learned from Sister Parish. "I am most concerned with the quality of life. I don't own a paper napkin. I sleep on beautiful cotton sheets." Williams, an expert in grouping objects says, "There are no rules. I want a mixture—Indian fabric next to French toile. I don't want all eighteenth-century English furniture. I'd like the rooms I do to seem effortless, though they are not."

Now that the house is what she always envisioned, she's concentrating on the landscape. The formal garden is the first garden she ever designed, and it evolved in stages. "I built the stone wall first, to terrace the grounds, then planted the

borders in front of the lattice. Last summer I added the pyramids and the boxwood surrounding the reflecting pool because it wasn't intimate enough. I wanted a space within a space, and to enclose a space you need some structure. The six-foot-tall hemlock hedge anchors it like a wall."

Next she designed a cutting garden and vegetable patch combined. "I needed a place fenced off from deer and rabbits where I could grow annuals for the house and vegetables for the table. I like the way snapdragons and zinnias look growing in rows amid the peppers and lettuces."

"There are always wonderful places to sit in my garden and listen to the birds, smell the flowers, and bask in the sun. If you stay long enough, you'll see the hummingbirds," she says. Contented and covered with mud after a day working in the soil, Williams is reluctant to come in when it's dark. The fullness of her garden echoes the fullness of her interiors.



Williams and dogs (ABOVE).

OPPOSITE TOP: Tuscan oil jar; original porch; a swallowtail; front facade.

CENTER: Living room. Indian cotton tablecloth. BOTTOM: The lightning rod in kitchen garden is haven for a spider; the potting shed.





Flowers and vegetables put their heads together in the kitchen garden.

An antique garden gate, weathered wood fence, and old brick paths make it look as though it has been there forever.

Grapevines, wisteria, and morning glories climb up the rusticated arbor made of locust saplings.







In a guest bedroom the contrast of big and small-scale patterns makes the blue-beige mix work. Toile curtain fabric from Clarence House. Wood-and-gilt mirror dates from the 1950s.

OPPOSITE: This room's windows look out on the border of the formal garden. The red roses were on the property, and Williams transplanted them against the lattice.

For more details, see Reader Information



Shingle stylish

In the austere Montauk landscape, Dick Cavett and Carrie Nye's 1882 summer house by McKim, Mead & White stands firm against storms and fashion changes

BY MARTIN FILLER
PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY DARA CAPONIGRO

"Carrie, this is the most beautiful house in the Nawth," affirmed Tennessee Williams when he came to stay with his friends Dick Cavett and Carrie Nye at Tick Hall, their rambling veranda-wrapped Victorian mansion perched high above the Atlantic not far from the eastern tip of Long Island, New York. A bit of theatrical exaggeration, perhaps, but as with so many other of the legendary playwright's observations, he got right to the heart of the matter.

This is indeed a great American summer house. A little-known architectural treasure, for the past 25 years it has been the second home of the brainiest and most enduring of TV talk-show hosts and his actress wife, who this summer stars in Williams's *The Glass*

Menagerie at the Phoenix Theater in Purchase, New York.

What the dramatist poetically called "the firefly house in Montauk" has recently been freshened up by the Virginia- and New York-based decora-

tor Rosemary Gilman, an old friend of Nye's who had previously worked on the house and done the couple's apartment on Manhattan's Upper East Side. Gilman's unabashedly pretty but essentially self-effacing approach provided the perfect solution to bringing out the best in the strong architecture and the equally

strong collection of inherited antiques with which this remarkable place is furnished.

The house was playfully christened Tick Hall by its current owners after Nye's serious bout with Lyme disease, the tick-borne ailment long known locally as Montauk Knee. It is one of seven Shingle Style "cottages" designed in 1882 by the period's most stylish architectural firm, McKim, Mead & White. The Montauk Point Association, as the enclave is known, was developed by a group of rich New York businessmen attracted by the superb ocean fishing. To lay out the community they hired America's greatest landscape architect, Frederick Law Olmsted, who had recently completed New York's Central Park.

Olmsted's sensitive siting of these substantial structures insured, as the architectural historian Leland Roth has written, that they would be





The rich architectural detailing of Tick Hall includes a Japanese-influenced Aesthetic Movement screen between the living room and staircase. The house, OPPOSITE ABOVE, overlooks the Atlantic near Montauk Point on Long Island. It has been owned for the past 25 years by Dick Cavett, OPPOSITE BELOW (with noodle Leueen MacGrath and shih tzu Foo-Ling) and his camera-shy wife, Carrie Nye.



Decorator
Rosemary Gilman
swathed the
living room in
Cowtan &
Tout's Rosa Mundi
cotton chintz.

A stone garden dog
stands in front
of the Dutch front
door; a stained-
glass window says
Wrightmoor,
probably the
original name of
the house.









Two exceptions to white-painted walls throughout the house are the yellow dining room, LEFT, and the brick red kitchen, OPPOSITE. The tables in both rooms are old Nye family pieces from Mississippi, as is most of the other furniture. Dining room armoire from Balasses House in Amagansett. An 18th-century Continental mirror in a gilded-and-painted surround, BELOW, reflects a naive painting of an alligator.

weather—it's *Wuthering Heights* time. And then in May the shadblow trees down below us are all in bloom, and we seem to be floating on clouds of white blossoms. There are magical houses."

That was just how Nye and Cavett, who met as drama students at Yale (where Dick took the famous architectural history course of Vincent Scully, author of *The Shingle Style*) and married soon thereafter, felt when they first set eyes on the property in the late sixties. "It seemed to be waiting for us," remembers Nye.

The house then belonged to the family of a friend, and after renting it for a summer the couple decided to buy. The new owners winterized the building, but decided not to tamper with the interiors.

(Continued on page 103)

solated and individual, yet united by common purpose and design." More than a hundred years later, they still embody a freedom and spaciousness fitting to their remote and windswept setting." Though generally considered part of the Hamptons resort region, Montauk is in fact world apart, spiritually as well as geographically. As one approaches the end of Long Island, the landscape changes

dramatically, with leafy trees and green lawns giving way to scrub and stunted pines. Removed as well from the often frenetic social life of the Hamptons, Montauk is a place for loners, the self-sufficient, and celebrities with a genuine desire to elude the limelight.

Tick Hall is approached unpromisingly past a dreary development, but once one reaches the dirt road of the Association, as its residents

still call it, the wild beauty of the place is instantly apparent. The Cavett-Nye house resembles a handsomely crafted, white-rigged sailing vessel moored, somehow, above the ocean.

"They're more like ships than houses," says Nye in her deep southern drawl. "We've been up here in the teeth of hurricanes and the house just gently gives with them. Tick Hall is wonderful in bad



In one of the guest rooms, a Victorian settee dates to just before the Civil War. Three of the upstairs bedrooms (ALL VIEWS) are defined by Mississippi tester beds that have descended in the Nye family. Often made by plantation carpenters who copied high-style originals, they bear a strong resemblance to contemporary Anglo-Caribbean designs of the early 19th century.







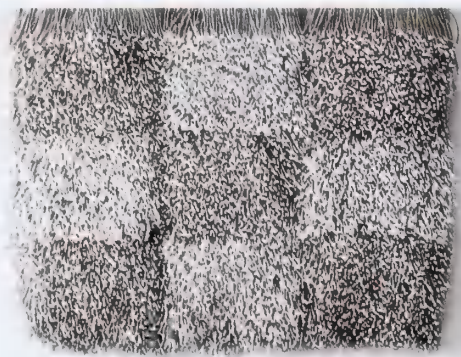
*From furniture to flatware,
every object in this joyous
Manhattan apartment is the
work of contemporary
craftspeople designing for
wise patrons*



Modern Medici

at the steel fireplace (OPPOSITE) by Bruce McLean stand folded cardboard stools by Frank Gehry, Garouste & Bonetti
(the raffia-skirted ones (BELOW)). On shelf: ceramics by English artisans Gordon Baldwin (LEFT) and Peter Hayes (RIGHT).







In this high, sunlit apartment each piece seems made for its place—and it was. **CLOCKWISE FROM TOP LEFT:** Follow the zigzag rug by Elizabeth Browning Jackson to a Sandro Chia painting. Dominating the living room is Fred Baier's grand piano gone madly Cubist. The dining room's marble tabletop by Bruce McLean features the same signature-scrawled face as his fireplace. Elegance reinvented: over a metal console table by André Dubreuil, a fur-thick raffia wall hanging.

BY JUNE KURT
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY SARAH KATZMAN AND
SARAH McPECK

Between creators and collectors there is a dynamic handclasp, energy flowing in both directions. You can sense this the minute you enter the Park Avenue duplex of Susie Elson and her husband, Edward Elliott Elson, U.S. ambassador to Denmark. You have stepped through the

looking glass into a world where the traditional shapes and materials of home furnishings have been intriguingly, often gaily, reimagined. Two twisted-metal chairs by Tom Dixon resemble women Picasso might have scribbled. A bedside table by Peter Pierobon sprouts seven legs, all different. Set aslant, a blue L-beam is the mantel shelf slashing a black steel fireplace. The piano is a particular tour de force: a Constructivist sculpture with exaggerated geometric planes, conical and trapezoidal legs. "And it plays," laughs Susie Elson, whose goal it was to create—commission by commission—an elegant showplace



"The chase is half the fun," says crafts collector Susie Elson, former chairman of the American Craft Council, who worked with top artisans



The master bedroom's Swiss-cheese four-poster in bleached maple (ABOVE) was Susie Elson's idea and Edward Zucca's creation. Angel chair by Mark Brazier-Jones.
 TOP LEFT: Visitors are greeted by dynamic Jean Dunand panels of red and silver lacquer, from his room at the 1925 Paris Exposition. Angled table is scoured stainless steel.
 LEFT: Chinese tea set, spiral fruit bowl.

For more details, see Reader Information





for the American and international craftspeople she admires. Like a modern Medici, this agreeable Atlantan engaged and challenged her artists: "What have you always wanted to do that have never been able to?" Their wish list became hers. Between them, they worked out relationships among pieces, spaces, colors. The sight lines here extend through three huge main rooms—living room, dining room, and a glass-roofed bedroom. In these spaces are comfortable chairs of Brobdingnagian scale and a sofa that could seat a Little League team. But there are small-scale wonders as well: shelves of exquisite

art glass and smooth ceramics; and, in the guest suite downstairs, a case filled with fine Greek and Roman antiquities created by artisans two millennia ago.

That the apartment feels not like a gallery but an elegant home full of happy surprises is clearly a triumph of its central intelligence. A daring collector who has given contemporary artists room to stretch, Susie Elson is also a woman of diplomatic southern modesty. "The apartment is really wonderful for parties," she'll admit. "You know, even friends who live surrounded by antiques seem to enjoy it."





Family ties

Frederic Schwartz, onetime protégé and associate of Robert Venturi, salutes Venturi's history-making house for his mother in a building that asserts its own sense of place

BY SUSAN ZEVON PHOTOGRAPHY BY TIMOTHY HURSLEY

Deep in the woods north of East Hampton, New York, a long driveway leads to a small house where you are greeted by an entry with a forthright fat column. This weekend house is sheltering but open, traditional in materials but up-to-date in plan, historic in detailing but modern in scale. Students of style will not be surprised to learn that its architect, Frederic Schwartz, is a former associate of Venturi, Scott Brown. Robert Venturi's house for his mother changed the course of American residential architecture. In it, historical architectural motifs were interpreted in a contemporary manner, making elements as familiar as an arch or column seem fresh and new.

Schwartz, a partner in the New York firm Anderson/Schwartz Architects, is the author of *Mother's House* (Rizzoli, 1992), a book that traces the evolution of Vanna Venturi's house. This is a building that is always with him, Schwartz says, and he, too, uses historical

The first glimpse of this house (OPPOSITE AND BELOW) presents a gathering of ordinary traditional forms—column, arch, divided-light sash, and oculus—handled in an extraordinary way.

ABOVE: A high wall of windows opens the back of the house to the view of a pine grove.

LEFT: A porch off the kitchen faces southwest and helps shade the house in the summer.





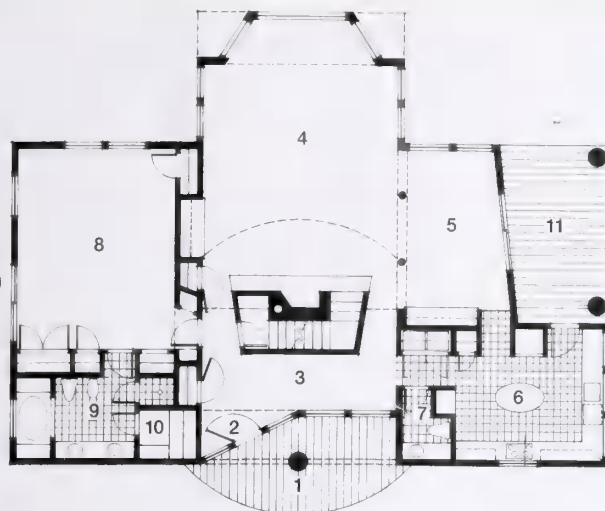
With no family room or study in the three-bedroom plan, the living room justifies its name. The lofty space is anchored by a copper fireplace (RIGHT), around which a wainscoted staircase is wrapped. Upstairs, a bridgelike balcony connects the two guest bedrooms. Columns mark off the dining area, which is furnished with a Shaker-style table and late-19th-century Eastlake chairs. Larger pillows on sofa from Elizabeth Eakins. ABOVE: Across from the living room fireplace, a huge bay window brings in light. Five shades of pale green paint used in this room seem to reflect the greenery outside.



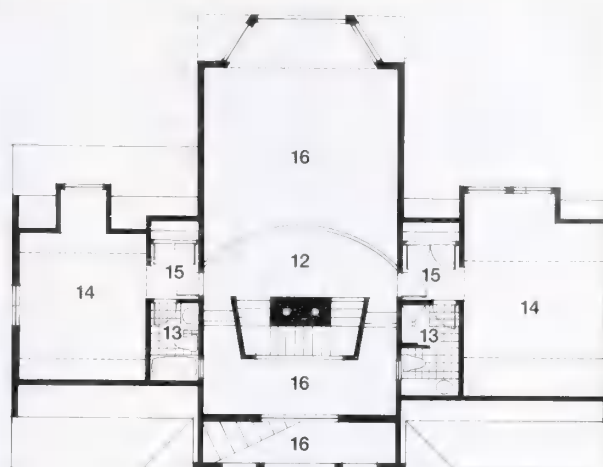




1. Front Porch
2. Entry
3. Hall
4. Living Room
5. Dining Room
6. Kitchen
7. Powder Room
8. Master Bedroom
9. Master Bathroom
10. Sauna
11. Dining Porch
12. Balcony
13. Bathroom
14. Bedroom
15. Dressing Room
16. Open Below



First Floor



Second Floor

elements in a fresh way. He and his clients, Eugene and Adele Goldman, wanted in addition to root this house (and the smaller building that serves as garage, guest quarters, and pool house) in the Long Island vernacular. Thus while the overscaled arch and deep-set entry of the Goldman house recall the Vanna Venturi design, the shingled roofs and painted wood trim refer to the area's late-19th-century Shingle Style houses. Schwartz, who had just returned from a fellowship at the American Academy in Rome when he designed the Goldman house, recalls, "I was thinking about Palladian villas and the roots of American domestic architecture, about Thomas Jefferson's use of classical elements in an inventive, out-of-scale way."

The Goldmans, a couple with two married children and two grandchildren, knew what they wanted: a relaxing place for their family to gather. For privacy and for ease in advancing years, they asked for a master bedroom on the first floor. The kitchen was to be a comfortable place for the family to congregate and was to have a view of the pool. The couple, who had lived for years in what Schwartz calls a "ranchburger" in a New York City suburb, were also firm about style. "We did not want a historical reproduction," Adele Goldman says. "We like the playfulness of postmodernism." Finally, they asked for a house that would be as well crafted as the Victorian and Arts and Crafts furniture they collect.

Although rich in historical references, the house Schwartz designed for them is more than an architectural object, it is a home that they always hate to leave, a place where pine-scented breezes flow across open porches and through the windows. "Our grandchildren love the floor plan, meaning they love to run in circles around the fireplace and through the front hall," Adele Goldman says. As for herself and her husband, she adds, "The house is so open that at night with the bedroom shades up we feel that we are sleeping right under the trees."

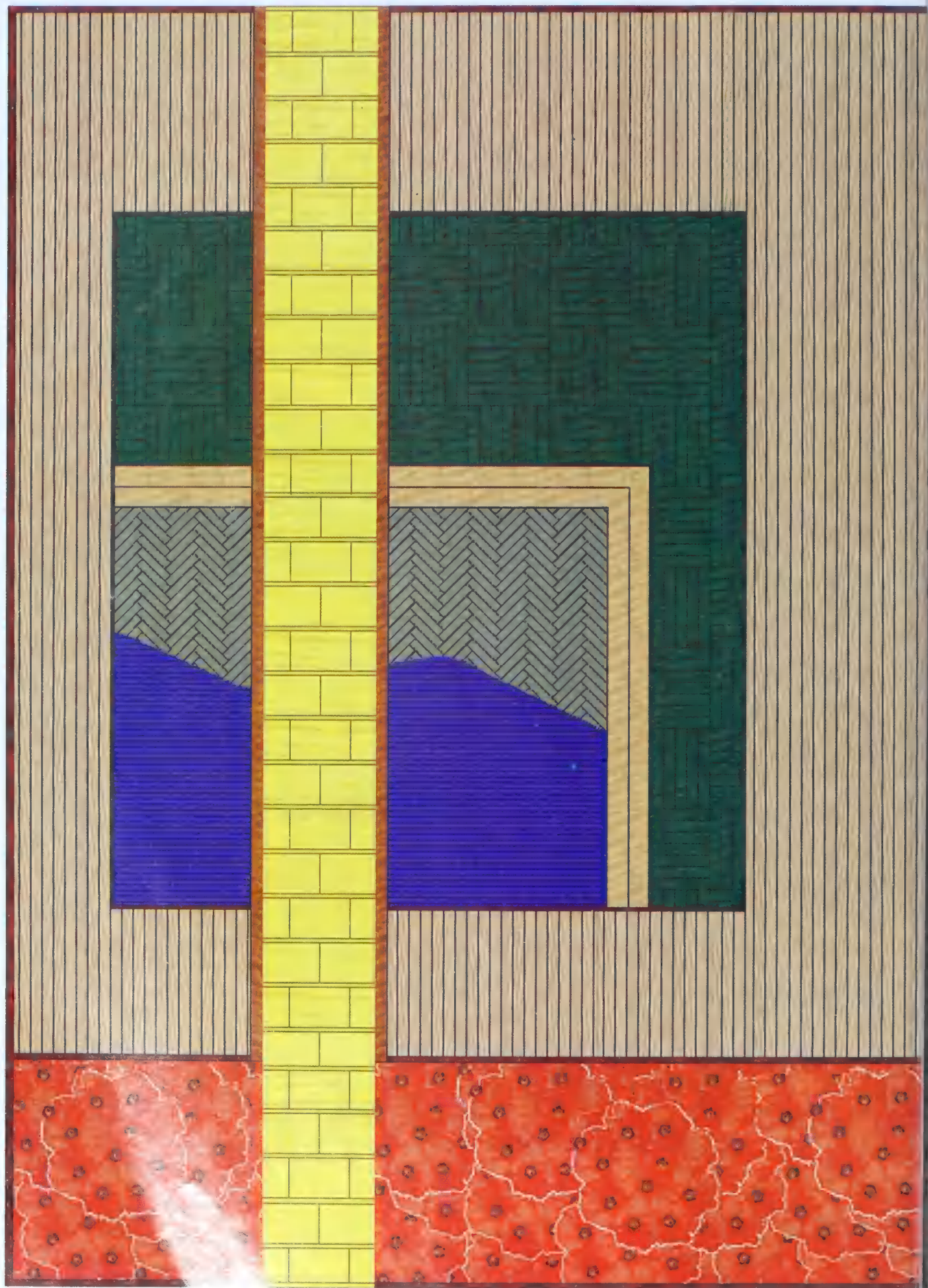


Just inside the front door, a double-height hall is brightened by generous windows (OPPOSITE). High indoor window lights upstairs bath. ABOVE: Floor plans show how the entry's soaring volume continues around the staircase and fireplace

to the living room. BELOW, FROM LEFT: One guest bedroom has a cozy window seat. A sliding glass door and many windows bring early morning light into the master bedroom, which is large enough to share with grandchildren for a special treat; rugs from Elizabeth Eakins. One of the two bedrooms tucked under the eaves on the second floor has a carved hundred-year-old bed dressed in antique quilts and shams from Adele Goldman's collection.

For more details, see Reader Information





Matters of Style

What makes a room special? A decorative element so **dramatic** (like a patterned floor) or luxurious (like boutique bed linens) or subtle (like a simple paint technique) that it instantly lifts a so-so space into the **sublime**. Floors, of course, should be installed before a room is decorated, but linens and paint washes can be added any time you get that niggling feeling: "This room *needs* something"

Floors

BY ELIZABETH HUNTER
PRODUCED BY SARAH KALTMAN

For most of our design history, floors have been given as much attention as walls and ceilings. Just think about the colorful mosaics at Pompeii, the intricate parquets of Versailles, and in our own century, the beautifully designed alaid-linoleum floors of the 1930s. In the past few decades, however, with the exception of some exuberant painted and stenciled examples, floors have been as plain and serviceable as city sidewalks.

No matter how fond you are of painted floors and even if you think they look better when they are scuffed and faded, this treatment is not the answer for everyone. Many of us feel painted floors are too fragile to live with casually.

Hoping to revive an interest in patterned floors of a more durable nature, House Beautiful asked two architects and three interior designers, all based in New York, to create designs for

wood (opposite), vinyl, and tile (following pages). They were told to turn their imaginations loose; we set no limits on pattern or color.

Architects Lee Mindel and Peter Shelton of Shelton Mindel & Associates took off with their scheme for wood. Getting their inspiration from *The Wizard of Oz*—yellow brick road, green fields, red poppies—they created an abstract design for eight different kinds of wood in as many widths from Bruce Hardwood Floors. The architects chose a variety of woods because each takes stain differently. "If you want green to have a yellow cast you would start with bleached oak," says Mindel.

The green parquet (symbolizing fields), the blue wood strips (for water), and the yellow planks (for the road to Oz) were dyed before they were installed, but the red of the poppy field was stenciled on the floor after installation. The Shelton Mindel floor would be equally interesting even if the wood were left natural because the many patterns—herringbone and basketweave parquet, narrow



strips and wide boards—would create a design of their own.

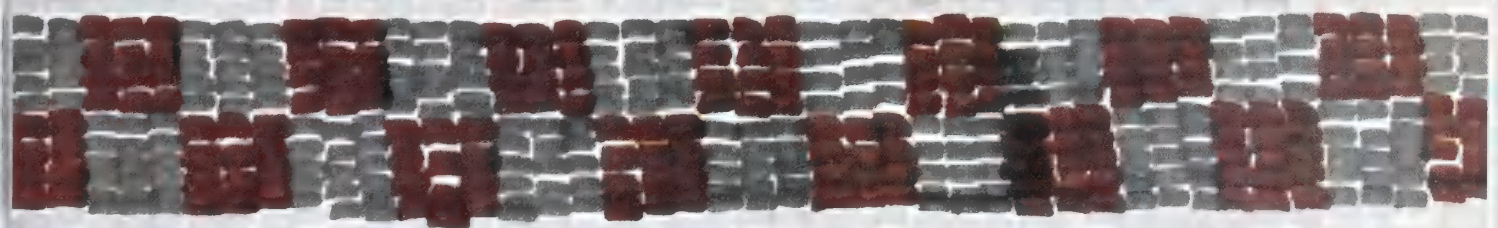
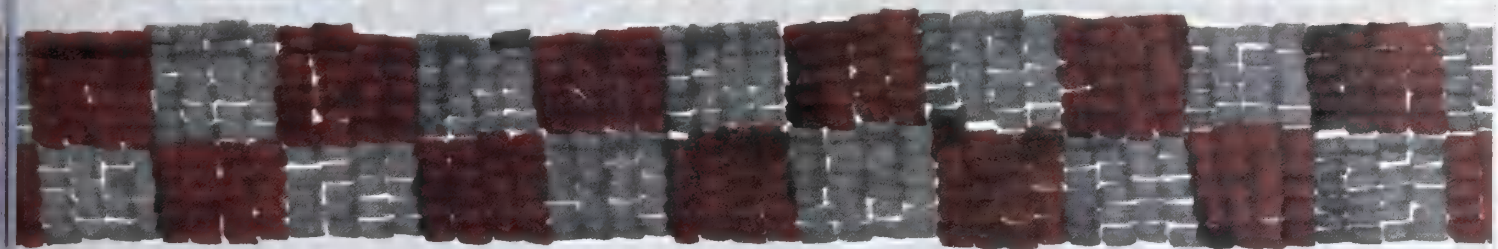
When asked if a floor like this would be difficult to lay, Mindel said, "That's not the point. The point is to inspire people to think freely." His partner added, "The parquet in the Hall of Mirrors at Versailles is much wilder than this."

Partners William Diamond and Anthony Baratta of William Diamond Design used sheet vinyl for their floor (above), based on an Amish quilt pattern. Although their plan is square, like most quilts made by the Amish of the Midwest, the designers think it would be just as effective in a room of another shape. "It could be redrawn to fit," says Diamond, pointing out that the center medallion would become an elongated diamond in a rectangular space.

Diamond and Baratta feel strongly that whatever the room shape, the design should cover the whole floor and not be used as a vinyl area rug. They also suggest using only three colors. "This scheme is very comfortable," says Diamond, "and that's

what makes it beautiful." The design team chose sheet vinyl from Armstrong's new Color Passions Collection because they like the seamless look, but it must be professionally installed. "If you don't mind seams, you could use vinyl tiles and, with some cutting, lay them yourself."

For the ceramic tile floor (right), interior designer Greg Jordan, working with artist Heidi Coleman, took a small section from a Navajo basket and blew it up in scale so that every strand of fiber became a strong detail. The designers feel the scheme can be varied in many ways. Using Ann Sacks tiles for the prototype, Jordan chose what he calls western colors. "They remind me of Vail and Santa Fe," he says, "but the same pattern in pink and white would look more like batik and would be perfect for a beach house." Jordan also says if the floor were done in small mosaic tiles for a kitchen or bath, the pattern would still look like a Navajo basket. "But if you did it for a sunporch using four-by-six tiles it would take on a surreal quality."



Linens



BY JILL KIRCHNER
PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY SARAH KALINIAN

If sleep “knits up the ravelled sleeve of care,” as Shakespeare said, finely made bed linens can’t help but smooth the process. In addition to mass-produced sheets and pillowcases you can now find a good selection made by smaller companies and individual designers that bring dressmaker details, high-quality

workmanship, and all-natural fabrics to the bedroom. From such established purveyors of luxury linens as Frette and Palais Royal to new talents such as Angel Zimick and Alvin Chin, “boutique linens” are becoming more readily available in specialty stores and catalogs. These less-expected sources span a wide price range, and even Frette is offering a new lower-price collection for the home through ABC. What unites them all is clean, classic design in patterns simple enough to mix or match so you can custom-design your own well-dressed refuge.

Red and white packs a punch with delicate cherubs or dramatic swirls (ABOVE). On the table are a putti-patterned toile by Nancy Koltes; Palais Royal’s bold Shanghai print; peppermint stripes by Nancy Koltes; gingham checks from Frette. On the chair, from top: Burgundy scroll print by Angel Zimick; picnic-table plaid on pillow by Palais Royal; red embroidery outlining an Angel Zimick case; stripes framing a floral print by Frette. Beside them, a drawstring sack by Alvin Chin.



Whites (ABOVE) are fuss-free, romantic. On stairs, from top: Cotton jacquard patchwork covering a neck roll by Angel Imick; crepe de chine boudoir pillow from Cocoon; a border of stitched pleats edging a sham by Empress Silk. On chair, from top: Embroidered linen sham from Anichini; Alvin Chin's quilted-flap cover with self-ties; delicate lace-edged sham by Bischoff. Four pages photographed at the home of Donald Kaufman and Taffy Dahl. Paints, Donald Kaufman Color.



Blue-and-white fabrics (above) are universal favorites and harmonize beautifully. In the basket, from top: Three by Peter Reed for Designer's Guild are this cobalt rickrack-stitched design on white; hand-appliquéd dots and scrolls; an oversized check. Oxford stripes framed by a solid border at Schweitzer Linens; sun-washed blue awning stripes from Lands' End; Matisse-like appliques on unbleached cotton by Peter Reed. At left: An exuberant island print is available at Descamps.



the word natural refers to color, fiber, spirit (ABOVE). From top: A hemstitched linen plaid with button closure from Palais Royal; simple stripes from Frette; lace-trimmed woven-stripe boudoir pillow from Meridian; a beige check backed by stripes on a linen/cotton blend from Palais Royal; unbleached cotton woven into arabesques by the Purists; inset ribbon trim on a sham from Nancy Koltes; a striped flange on Palais Royal sham. At right: Ribbon-tied organdy envelope case by Angel Zimick.

Transforming an uninteresting room or object into a thing of character and beauty can be as simple as applying a coat of paint, particularly when using the foolproof methods offered here. House Beautiful has used a paint wash (latex paint diluted with water, up to a half-and-half ratio)—alone or with stencils, decoupage, or trompe l'oeil techniques—to paint everything from a chest of drawers to a Sheetrock wall.

The basic approach is simple. Apply a coat of primer to the surface. Allow it to dry. Then brush on the wash using a wide brush for broad areas and a smaller brush for narrow areas. Continue to add coats of wash until the color reaches the desired intensity, but be sure to allow each wash to dry fully before adding the next coat (20 to 30 minutes). Touch. If surface is tacky, wait.

Try using three shades of a paint wash to define the already existing paneling of a door. Use the darkest shade for the most recessed part, the middle shade for the inner rectangles, and the lightest shade to cover the surrounding area.

An old lamp will shed new light when lacquered in red and adorned with strips of glued-on gold paper.

Personalize a plain white-twill-upholstered chair with a free-form design. Lightly pencil the design on the fabric, then trace it with thinned fabric paint.

For an easy faux molding: Paint the entire flat surface a desired base color and allow to dry. Measure and divide the space into panels, masking with tape around areas to be painted. Miter the top left and bottom right corners by taping them at a 45-degree angle. Using a high-light color a few shades paler than the base color, paint the top and right side of the panels. For the bottom and left side of the panels, use a color a few shades darker than the base color.

Dress up an old bureau with a stencil. For stencil: Mark a rectangle inside a piece of heavy cardboard using a metal ruler. Using a kitchen bowl as a guide, round the short ends of the rectangle. Cut pattern with an X-Acto knife. Tape the stencil onto an already painted dresser and apply another color inside the stencil.



Paint

How to use a paint wash along with various decorative techniques to give objects a new lift



For more details, see Reader Information

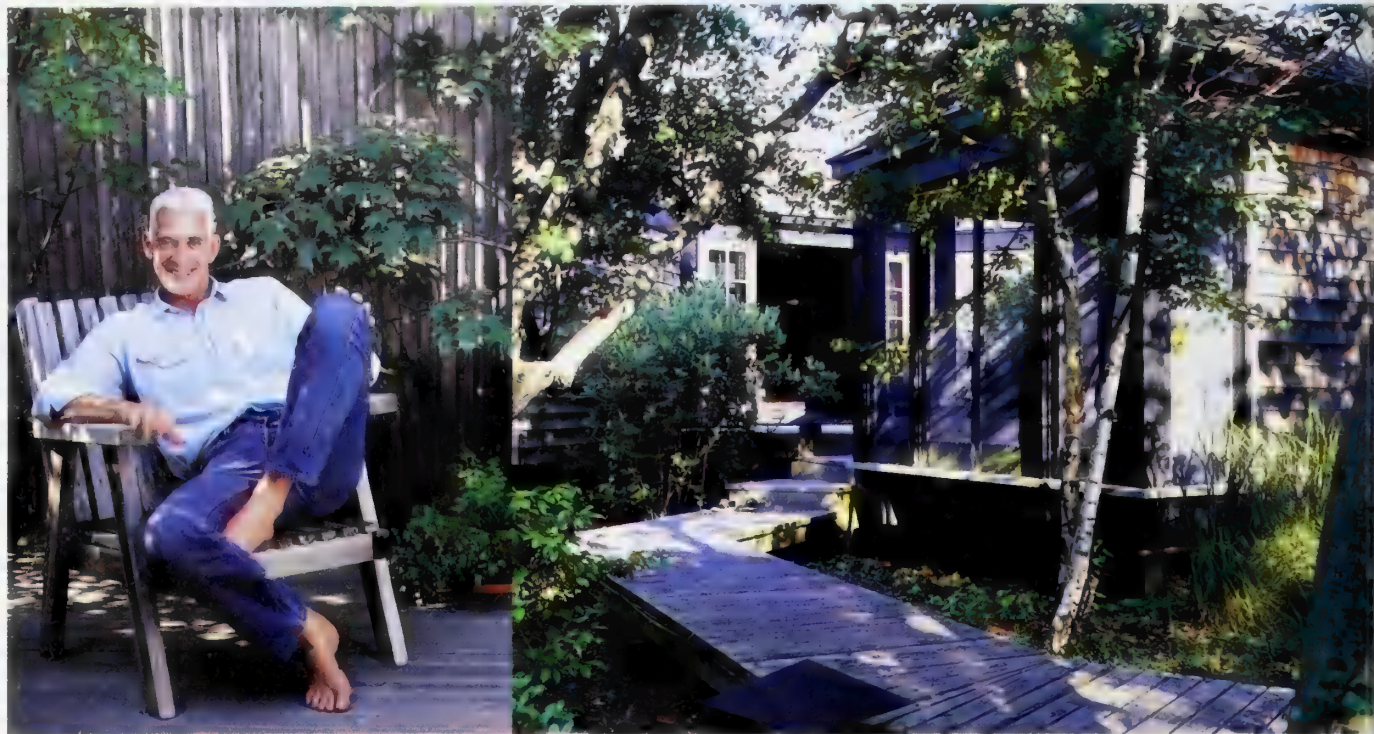
Scott free

In his beach house, architect Scott Bromley cuts to the essence of the style he admires: natural, relaxing, amusing, and easy to maintain

Scott Bromley's Fire Island house is built around a lofty octagonal living room, furnished with chaise longues slipcovered in indoor/outdoor fabric called Sumbrella. For thirteen years the milk crate table has seemed too useful to discard. The house has no hallways: the living room unfolds into the dining room (opposite), with its fossil-stone floor and Bertoni chairs from the Knoll Group. A guest bedroom is behind the sliding poplar lattice screens.







BY STEPHEN DRUCKER
 PHOTOGRAPHY BY JOHN HALL
 PRODUCED BY SARAH KALTMAN

There are no antiques shops on Fire Island, no dusty back rooms to search on rainy days for wobbly chairs and foxed old prints that you don't strictly need but you absolutely have to have. Houses here get their character in a much more basic way, from good proportions and the brilliant seashore light and the salty ocean air that perfumes every room.

Some 5,000 people spend their summer weekends in this warren of boardwalks and beach houses and scrubby pines about an hour from New York City. Perhaps fifty like it enough to come even through the long gray winter, and one of them is architect Scott Bromley.

"The sound of the ocean is the heartbeat of Mother Nature," says Bromley.

Scott Bromley, tall and rakish and topped with silvery spikes, like the Chrysler Building, is an unlikely nature boy. His firm, Bromley Caldari Architects, has a reputation for lean, modern rooms of silk and steel. At the moment Bromley is converting the Red Proletariat Lathe Works in Moscow into a nightclub, and he is loving every decadent, bourgeois minute of it.

Yet, says Bromley, "My house on Fire Island is the essence of what I admire. It's natural, it's maintenance-free, it's relaxing, and it's amusing."

The house was sketched on a napkin 32 years ago by the

designer Horace Gifford. You can just picture the in beginning to bleed as Gifford drew the big octagonal living room and the four ten-foot-square rooms that opened from alternate sides. Bromley bought the house in 1981 and over the years has refined the design ever so slightly (see current plan, page 101). He stained the wood interior a moodier gray and keeping the ten-foot-square rhythm, he transformed deck into a dining room, added a bedroom and a screened porch that he calls the teahouse, even though he doesn't much like tea.

"Everything, even the doors, is ten feet or some modulus thereof," says Bromley. "It's very subtle, but there is a basic mathematical relationship that holds this house together."

Every good house tells you how to live in it. Here, the twenty-foot-tall living room, by far the largest space in the house, is perfect for two, says Bromley, and to prove his point he furnished it with not much more than two chaise longue that have been placed end to end. (Chaise longues is the romantic way to describe a couple of three-quarter beds that came with the house and were cleverly recycled with new plywood backs and channel-quilted slipcovers.) Forgetting for a moment the roller-skating party once held here, Bromley calls his big living room "a contemplative, dreamy space." Mostly it gives the house its sense of place, binding together all the other little rooms and decks, where life is really lived.

When ten people come over they tend to huddle shoulder-to-shoulder in the little teahouse, (Continued on page 10)

Fire Island has no cars or sidewalks, just boardwalks (ABOVE RIGHT) that beg for bare feet; Scott Bromley (ABOVE LEFT) obliges. OPPOSITE ABOVE LEFT: The "teahouse," or screened porch, has furniture made of boards; practicality is the rule because sea air is corrosive. ABOVE RIGHT: Guests sleep barely a foot off the ground and wake to sunlight, but it's not in their eyes; the window is behind the bed. Swing-arm lamps by Harry Gitlin. BELOW LEFT: The kitchen demonstrates a Bromley rule: "Everything you need is out. Everything you don't need is in." Counters are 30 inches deep, so appliances do not protrude. BELOW RIGHT, CLOCKWISE FROM TOP LEFT: A bathroom mirror "floats" in a window, lighting faces naturally; beach discoveries; a Rais & Wittus fireplace/stove makes winter visits possible; the breakfast deck





Florence de Dampierre's lacy Victorian
cottage on
Shelter Island



As many
boats
as
houses



Our
suntanned
hostess
offering an
ambrosial
tray of
fruit

Welcome to

A distillation
of summer:
veranda
lunch, garden,
summer's
fruits



the island



Tea and
dessert
under
wraps



Luscious
pie of
enam
timw

BY CAROL PRISANT
PHOTOGRAPHY BY ALEXANDRE
BAILHACHE
PRODUCED BY CAROLYN
ENGLFIELD

French right down to her joie de vivre, Florence de Dampierre has moved to folksy Shelter Island. This six-mile-long body of land accessible only by ferry splits the bay between Long Island's North Fork (known for its serious New England types) and the South Fork (known for its serious shoppers). Dampierre is a decorator and author and used to run a chic New York antiques store, which meant luxury buying, but now that she is a Yankee-in-training, she shops for necessities only. (It helps that you can't find much else on Shelter Island.) She gave up the fast track to give her two sons "a taste of the fifties" and some perfect peace and quiet. "You don't worry when you leave your car on the street here," she says happily.

Citified pals, naturally, relish such bonhomie, and when they are shopped-out on the South Fork, they make their way to this Gothic Revival cottage for a little



Source books for inspiration - one
by Dampierre her self



Cocoa on the Victorian sofa, family
“wallpaper” in the phone room next door

old-fashioned R and R. All summer long on the airy wraparound veranda with its great water view, guests loll on the wicker, talk, eat, and savor Victorian *à la Française*.

Dampierre is not a full-time hostess. Two or three days a week she whiles away a couple of hours on the Long Island Expressway, driving to see her decorating clients in Manhattan. Her first book was *The Best of Painted Furniture*, and she has another book in the offing on how to do your own decorating, to be published, probably, next year.

As for her decorating here, Dampierre describes it as “all mismatched.” She explains, “I think it’s important to use only the things you really like. A lot of Americans don’t realize that one’s family’s things, along with one’s own, somehow always go together.” And she’s absolutely right. Just notice how that slightly



*Son Cameron and friend on a
bed of posies, sleeping porch beyond*

sprung Victorian chair looks so pleased to sit near that narrow hooked rug. Her birch bark lamps and twiggy tables aren't half bad with those rich old silks and velvets, either. Even her son's dog, Cocoa, goes with everything—and everybody. He stays out of Dampierre's tiny telephone room, though, because that's barely big enough for Florence, her phone, and her fax, let alone fifty panting pounds of chocolate Lab. Should business stresses crowd her in there, a patchwork of family photos, pasted slapdash on the walls, smiles at her.

In the adjoining living room, elderly, gentle chintz curtains that spent some time in a dusty attic frame all the windows and even doors. Dampierre, hands-on decorator that she is, stapled them up to the woodwork herself.





Gum-
drop
jewels
and
good
Gallie
scents



Ayman, 12,
too busy to
porch-sit



A potpourri of
pattern-
embroideries,
chintzes, a
correspondence
collage—and
IT ALL
WORKS

A floor above,
the exuberant
bedroom has
a soaring ceiling
(the lower plaster
one was chucked)

and a fresh, flowery wallpaper. Rows of books line a high, high shelf, or are stacked ten deep on tables. On the bed, a mélange of embroidered linens, a soft floral blanket cover, and an old paisley quilt are a summer meadow.

So what's her advice for do-it-yourself decorators? (A) Use your possessions. (B) Don't give houserom to anything that takes itself too seriously. (C) Don't buy overly pricey antiques. (D) Don't coddle the antiques you own. "You don't want to have your house *de-destroyed*, but if your child spills on the sofa, you've just got to turn the cushion." And, as if to prove her point, her four-year-old knocks a teacup over. As it puddles on the antique tablecloth, she dashes for the paper towels—but only to dry his dripping hands. The cloth fends for itself. *C'est la vie*.



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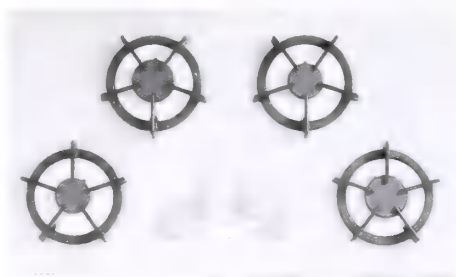
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Pop a pizza on the grill



*As entertaining goes alfresco, think of pizza—
not takeout, but homemade and fired on your own barbecue*

BY JANE ELLIS
PHOTOGRAPHY BY
ANNA GALLAGHER

Food grilled outdoors is one of this season's greatest pleasures. We've all cooked meat, fish, and vegetables on

the barbecue, but how about free-form pizzas? Grilled to a crisp chewiness and topped with the fresh, fragrant foods of summer—ripe tomatoes, herbs, garden vegetables—they are delicious as an appetizer or main dish. Johanne Killeen and George Germon, authors of *Cucina*

Simpatica, may well have invented the idea of pizza cooked on the barbecue instead of baked in an oven. It's an all-time favorite at their restaurant, Al Forno, in Providence. The dough can be pulled or rolled out to any size, from tiny, free-form bites to nine-inch circles.

Pizza topped with halved red and yellow cherry tomatoes and crumbled goat cheese, fresh thyme, and black pepper.



wrap and let dough rise in a warm place, away from drafts, until it has doubled in bulk, $1\frac{1}{2}$ to 2 hours.

Punch down the dough and knead once more. Let the dough rise again for about 40 minutes.

Punch down the dough again. If it is sticky, knead in a bit more flour. Dough may be wrapped and refrigerated overnight, but must be brought to room temperature before grilling. Do not freeze dough. Makes about 24 ounces of dough, enough for 4 main-course pizzas or 8 to 12 appetizer pizzas. >



GRILLED PIZZA

from Johanne Killeen's and
George Germon's *Cucina Simpatica*
(HarperCollins)

For dough:

- 2½ teaspoons active dry yeast
- Pinch of sugar
- 1 cup warm water
- 2¼ teaspoons kosher salt
- ¼ cup johnnycake meal
or fine-ground white
cornmeal
- 3 tablespoons whole-wheat flour
- 1 tablespoon virgin olive oil
- 2½ to 3½ cups unbleached
white flour

In a large mixing bowl, dissolve the yeast and the sugar in the warm water. After 5 minutes, stir in the salt, johnnycake meal, whole-wheat flour, and oil. Gradually add the white flour, stirring with a wooden spoon until a stiff dough has formed.

Place the dough on a floured board and knead it for several minutes, adding only enough additional flour to keep the dough from sticking. When the dough is smooth and shiny, transfer it to a bowl that has been brushed with oil. To prevent a skin from forming, brush the top of the dough with additional oil. Cover the bowl with plastic



TOP: Slivered greek olives combine well with anchovies, a sprinkling of thyme, and onions that have been sliced and grilled over the coals. ABOVE: Pizza spread with green olive paste and topped with grilled shrimp and freshly snipped chives.



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Assembly:

- 1 recipe pizza dough,**
recipe above
- 2 cups extra-virgin olive oil**
- Desired toppings**

Prepare a hot charcoal fire, setting the clean grill rack 3 to 4 inches above the coals.

On a large oiled, inverted baking sheet, spread and flatten desired amount of dough with your hands into a free-form circle, ⅛-inch thick. Do not make a lip. You may end up with a rectangle rather than a circle; the shape is not as important as maintaining an even thickness.

When the fire is hot (when you can hold your hand over the coals for only 3 to 4 seconds at a distance of 5 inches), use your fingertips to lift the dough gently by the two corners closest to you, and drape it onto the grill. Catch the loose edge on the grill first and guide the remaining dough into place over the fire. Within a minute the dough will puff slightly, the underside will stiffen, and grill marks will appear.



Using tongs, immediately flip the crust over onto the coolest part of the grill. Quickly brush surface with olive oil. Scatter desired toppings over the dough, and drizzle with olive oil.

Slide the pizza back toward the hot coal but not directly over them. Using tongs, rotate the pizza frequently so that different sections receive high heat, checking the underside often to see that it is not burning.

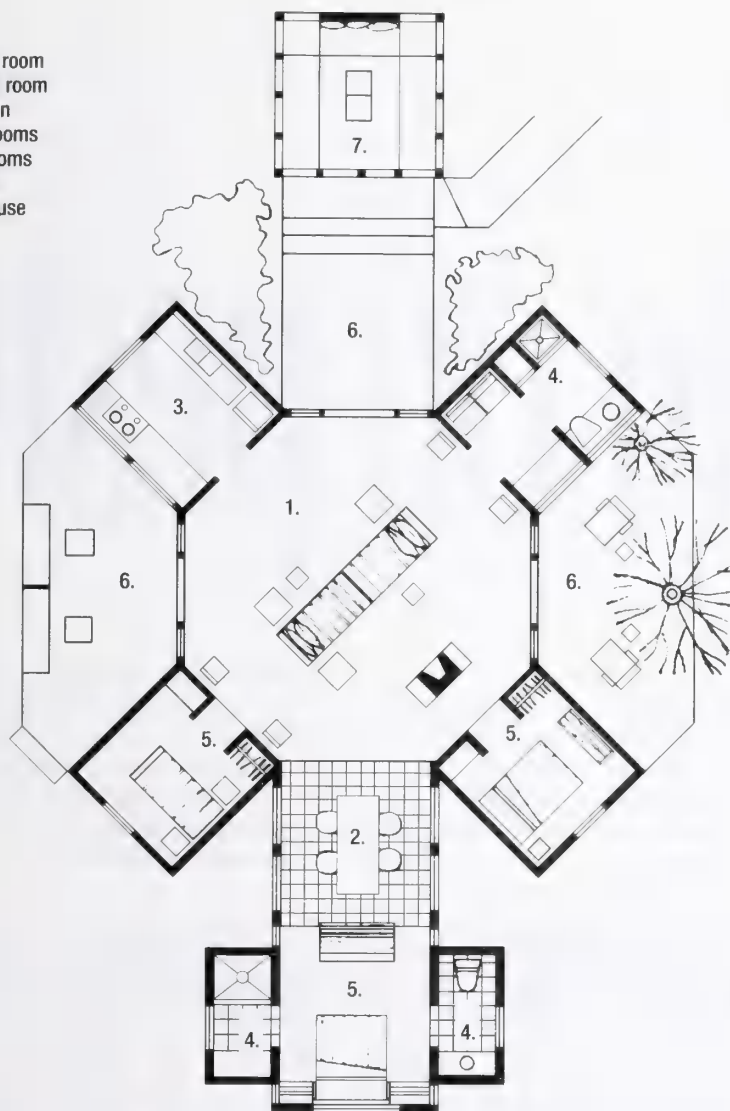
The pizza is done when the top is bubbling or the cheese is melted, about 6 to 8 minutes. More time on the grill will only dry out and toughen the pizza. Serve at once, either whole or cut into wedges or thin strips. ■

CLOCKWISE FROM TOP: Slices of grilled eggplant and wedges of ricotta salata get a dusting of paprika. Sweet red peppers combined with grilled pleurotte mushrooms. A scattering of sage, rosemary, oregano, and thyme along with thin slivers of garlic become a savory topping.



Plan

1. Living room
2. Dining room
3. Kitchen
4. Bathrooms
5. Bedrooms
6. Decks
7. Teahouse



Scott Bromley's octagonal living room has ten-foot-long sides, which originally opened to four ten-foot-square rooms and four ten-foot-square decks. Keeping the original module, Bromley enclosed one deck as the dining room, built a guest room adjoining it, and added what he calls the teahouse at the opposite end of the building. The result was a house with no hallways—just one strong axis with a sweeping 70-foot-long view through four rooms and a deck.

which has furniture pounded out of two-by-fours. Or they plant themselves on the swoopy Bertoia chairs around the dining table, another rustic improvisation of boards, which came with the house and now seems inseparable from it. (Guests have tried to buy it; a New Yorker's instinct to shop on the weekend lies hard.) Since nobody on Fire Island ever seems to wear shoes during the summer, one thing everybody tends to remember about dinner is the cool touch of the stone floor, flecked with sea fossils, under their bare feet. "O.K., I admit it," says Bromley, "I allowed myself this

one little bit of design fun here."

But, he emphasizes, "There is nothing glamorous about this house except its simplicity." The floral arrangements never get any fancier than native cat briar and seagrape. The tabletops hold stones and shells and driftwood in patterns that you cannot seriously call arrangements—"Whatever happened today, you'll see it sitting out," Bromley says. The food tends to be simple as well, mostly pasta with fresh vegetables.

When this architect gets to Fire Island, God is only in the details of the perfect margarita. ■

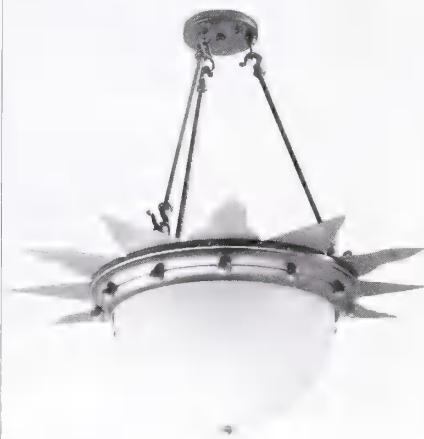
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New spin on pesto

BY JANE ELLIS

Classic Italian pesto, the aromatic blend of basil, garlic, olive oil, pignoli nuts, and Parmesan cheese, has been a summer favorite here for some 25 years. Now, in a new book, *Pesto: Fresh Herb Sauces and Spreads* (Chronicle Books), Lou Seibert Pappas offers flavorful variations. Quick to make with garden-fresh ingredients, these sauces will give a seasonal accent to appetizers, soups, salads, and entrées.

To store pesto, cover the surface of the sauce with plastic wrap. Refrigerate and use within three or four days. Pesto can be frozen, but it won't be as good as it is when fresh.

OLIVE PESTO

Great on focaccia or toasted slices of country bread, olive pesto also goes with baked fish such as halibut or swordfish steaks

- ¾ cup black or green Niçoise olives, pitted
- ½ cup packed fresh flat-leaf parsley sprigs
- ¼ cup packed fresh basil leaves
- 2 shallots or green onions (white part only), chopped
- 2 tablespoons walnuts or pistachios
- 2 garlic cloves, peeled and crushed
- 3 tablespoons extra-virgin olive oil
- ¼ cup freshly grated Parmesan cheese, preferably Reggiano

In a blender or food processor, place the olives, parsley, basil, shallots, nuts, and garlic. Process until finely minced. Add oil and cheese and process until blended. Transfer to a small bowl, cover and refrigerate. Makes about 1 cup.

DILL PESTO

This pesto works wonderfully with fish, or add a spoonful to yogurt dips, egg or potato dishes

- 1½ cups packed fresh dill leaves
- ½ cup packed fresh flat-leaf parsley sprigs
- 2 tablespoons walnuts, pistachios, or pine nuts
- 2 large garlic cloves, peeled and minced
- 3 tablespoons extra-virgin olive oil
- 2 tablespoons freshly grated Parmesan cheese, preferably Reggiano

In a blender or food processor, place the dill, parsley, nuts, and garlic. Process until finely minced. Add oil and cheese and process until blended. Transfer to a small bowl, cover and refrigerate. Makes about ¾ cup.

GARLIC CHIVE PESTO

Garlic chives have a more subtle taste than garlic cloves. This pesto is good with smoked salmon, grilled lamb, black bean soup, or cassoulet

- ½ cup packed fresh garlic chives
- 1 cup packed fresh flat-leaf parsley sprigs
- ½ cup packed fresh spinach leaves
- 2 tablespoons walnuts or pistachios
- 1 large garlic clove, peeled and crushed
- 3 tablespoons extra-virgin olive oil
- 2 tablespoons freshly grated Parmesan cheese, preferably Reggiano

In a blender or food processor, place the garlic chives, parsley, spinach, nuts, and garlic. Process until finely minced. Add oil and cheese and process until blended. Transfer to a small bowl, cover and refrigerate. Makes about ¾ cup.

ARUGULA PESTO

Add this nutty, peppery pesto to new potatoes, risotto, green beans, or couscous

- 1½ cups packed fresh arugula leaves

- ½ cup packed fresh flat-leaf parsley sprigs
- ½ cup packed fresh spinach leaves
- 2 tablespoons walnuts or pistachios
- 2 large garlic cloves, peeled and crushed
- 3 tablespoons extra-virgin olive oil
- 2 tablespoons freshly grated Parmesan cheese, preferably Reggiano

In a blender or food processor, place the arugula, parsley, spinach, nuts, and garlic. Process until finely minced. Add oil and cheese and process until blended. Transfer to a small bowl, cover and refrigerate. Makes about ¾ cup.

SUN-DRIED TOMATO AND ROASTED GARLIC PESTO

Toss this pesto with pasta, spread it on toasted sourdough bread, or spoon it onto a frittata

- 1 whole head garlic
- 3 tablespoons extra-virgin olive oil
- 1 cup sun-dried tomatoes, packed in olive oil
- ½ cup packed fresh flat-leaf parsley sprigs
- 2 tablespoons garlic chives or green onions, chopped
- 2 tablespoons pistachios or pine nuts
- 2 tablespoons freshly grated Parmesan cheese, preferably Reggiano

Slice the top off the head of garlic and place the garlic in a small baking dish. Rub the garlic with 2 teaspoons of the olive oil. Bake the garlic in a preheated 325°F oven for 30 to 35 minutes, or until soft. Let cool, then squeeze the garlic from its papery skin into a bowl. In a blender or food processor, place the roasted garlic, sun-dried tomatoes, parsley, garlic chives, and nuts. Process until finely minced. Add the remaining oil and cheese and process until blended. Transfer to a small bowl, cover and refrigerate. Makes about 1 cup. ■

"What's wonderful about these houses," says Nye, "is that they just fell into disrepair, but no one had any bright ideas. This is exactly the way they were."

The way they were includes marvelous Aesthetic Movement detailing of the sort McKim, Mead & White excelled at before they turned to a chilly classicism later in their careers. Quirky, intricate woodwork, much of it inspired by the vogue for Japanese design that was one of the hallmarks of the Aesthetic Movement, gives the sprawling downstairs rooms a surprising delicacy and lightness despite the massive, high-ceilinged scale. Most spectacular of all is a pristinely preserved lattice of lathe-turned dowels screening the stairway from the living room. For untold decades it had been hidden within a carefully constructed cover of wallboard until it was discovered several years ago by Nye.

Cavett, who spends much of his time at Tick Hall in the library working on crossword puzzles and other word games, loves the house, but it is very much his wife's domain. "Almost every bit of furniture came up from Mississippi," says Nye, who grew up near Greenwood in the delta. "It was my mother's and my grandmother's. A lot of this furniture was made on the plantations. They'd say 'Copy this' and that's why some pieces are so funny, with the proportions just a little bit off."

Three of the four upstairs bedrooms are anchored by magnificent Mississippi tester beds, the bold posters of which are simpler and stronger than those of similar Anglo-Caribbean pieces. And a ravishing Empire daybed in Nye's boudoir, which

interconnects with the master bedroom, is a reminder of the strong French influence that lingered on long after the Louisiana Purchase.

Nye's instructions to decorator Rosemary Gilman, who already knew her friend's taste by heart, were almost nonexistent. "My interior decoration theory," proclaims the actress, "is to paint all dining rooms yellow, all kitchens red, and everything else white. That's *it*." In the luminous light of Montauk it all works wonderfully well. So does Gilman's major contribution, the rose-patterned chintz she used for the living room slipcovers and curtains, a gutsy but romantic print that stands up to the big space but does not overwhelm it.

In vitrines throughout the house are several of the couple's collections—Dick's Native American artifacts, Carrie's seashells, and one Havishamesque glass-topped table preserving a robin's nest with eggs, her ballet teacher's toe shoes, her grandmother's silk wedding slippers, and a copy of Kipling's *Recessional* that belonged to Tennessee Williams's mother and was inscribed by him to Carrie.

At times she even sounds as though the playwright is still composing her lines. "I think houses die if they aren't used and lived in," she says. "The mirrors aren't really reflecting and the air seems dead—you know, dead *air*. It's time to sell when nobody's living in it. It needs a new life." But as long as Carrie Nye and Dick Cavett inhabit Tick Hall, there isn't the slightest chance of dead air in this living, breathing landmark. ■

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are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is available to September 1, 1994. All prices are approximate suggested retail.

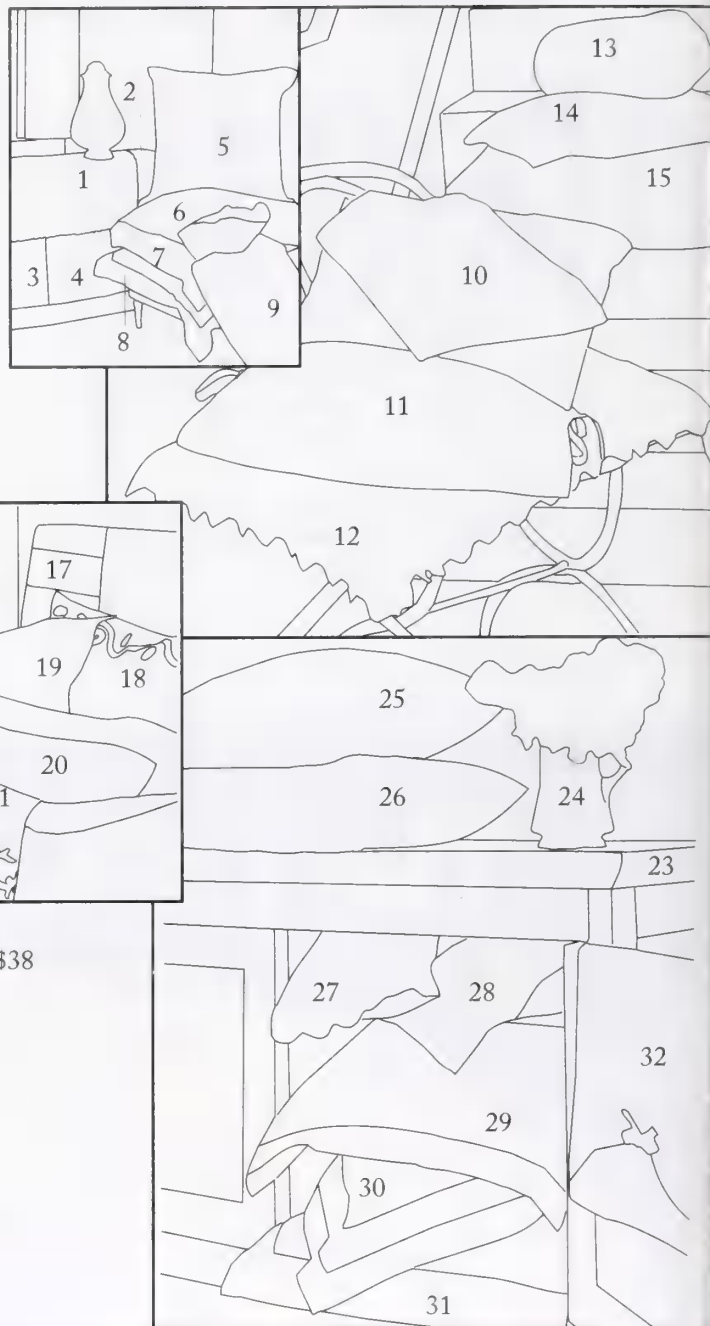
LINENS

Pages 80 and 81

1. Red toile sham, Nancy Koltes (pr.)—\$96
2. Shanghai sham, Palais Royal (pr.)—\$68
3. Stripes sham, Nancy Koltes (pr.)—\$105
4. Gingham Sarah sham by Frette, at ABC (ea.)—\$50
5. Scroll European square, by Angel Zimick, the Metropolitan Design Group—\$130
6. Pink plaid Sorgues case, Palais Royal (pr.)—\$80
7. White case with embroidery, Angel Zimick—\$130
8. Giotto by Frette, at ABC (ea.)—\$50
9. Lantern pillowcase, Alvin Chin Inc.—\$135
10. White embroidery sham, Anichini—\$343
11. Sham with quilted border, Alvin Chin (pr.)—\$135
12. Sham, Bischoff Lace of Switzerland (pr.)—\$390
13. Neck roll, Angel Zimick—\$50
14. Breakfast pillow, COCOON—\$475
15. White sham, Empress Silk—\$50

Pages 82 and 83

16. Blue and white floral sham, Descamps (ea.)—\$35
17. White case, Peter Reed for Designers Guild—\$27
18. Scroll pillow, Peter Reed for Designers Guild (ea.)—\$51
19. Saxton case, Peter Reed for Designers Guild (ea.)—\$17
20. Oxford sham, Schweitzer Linens—\$40
21. Open end case, Peter Reed for Designers Guild (ea.)—\$38
22. Blue awning stripe, Lands' End (pr.)—\$22
23. Antique painted cupboard, Treillage—\$1,800
24. Antique ironstone pitcher, Hope & Wilder—\$110
25. Marina beige sham, Palais Royal (pr.)—\$180
26. Aurelio pillowcase by Frette, at ABC—\$20
27. Beige Solitude boudoir sham, Meridian Linens—\$248
28. Paysage check with stripe, Palais Royal (pr.)—\$100
29. Scroll pattern, the Purists by SDH—\$130
30. Eleanor's Ribbon sham, Nancy Koltes (pr.)—\$250
31. Tonnelle beige, Palais Royal (pr.)—\$170
32. Envelope flap case, Angel Zimick—\$96



Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the July issue is available to September 1, 1994. Please allow 30 days for processing. This House Beautiful reader service is free.

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31	32				

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER Designer: Bunny Williams, Bunny Williams Inc., 4 E. 77 St., New York 10021; 212-772-8585. **Glasses**—Pottery Barn (R); for information: 800-922-5507. **Hat**—Treillage, Ltd. (R), 418 E. 75 St., New York 10021; 212-535-2288. **Teak chair**—Clifton Little Venice (R,T), 3 Warwick Pl., London W9 2P, England; 011-44-71-289-7894.

NO STYLE BEAT Page 20: **Fish motif creamware**, 8" d., \$200/set of 6—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Marseilles wicker chair**, 37" h., 38" w., 46" d., upholstered in Faience linen/cotton, natural, \$3,450; **Faience linen/cotton throw pillow**, 24", \$150; **pure silk throw blanket**, \$485; **Claudine cotton striped throw pillow**, 18", \$65—Ralph Lauren Home Collection (R); at Polo/Ralph Lauren and furniture stores: 212-642-8700. **Merbau chaise**, designed by John Hutton, Merbau wood frame, \$3,167—Donghia Furniture Company, Ltd. (M,T); 800-DONGHIA. **The little Table Box**, white pine, green washed finish, \$130—Howda Designz, Inc. (M); 800-48-3884; **Gracious Home** (R), 1220 & 1217 Third Ave., New York 10021; 212-517-300. **Linen buffalo plaid fabrics**, \$60/yd.—Necessities (R,M), 173 Columbia Heights, Brooklyn, NY 11201; 718-834-0678. **Islands Highboy**, two-piece, base: 30½" h., 36" w., 8" d.; top: 50" h., 33" w., 18" d., by Rudy Santos, \$975—The Rudy Santos Collection (M), 1294 Springfield Ave., New Providence, NJ 07974; for stores: 908-665-0818. **Gingham pillows with tree motif**, 15" sq., all-cotton cover, poly-filled, \$75/ea.—George (M), 315 Sacramento St., #608, San Francisco, CA 94118; for stores: 415-387-6601.

Page 21: **Denim and burlap pillows**, by Lucille & Henry Home Textiles, envelope-style, 0" sq., \$155; stone-washed denim and natural canvas, square-style, 24" sq., \$155—Canyon Rd. (R), 250 Greenwich Ave., Greenwich, CT 06830; 203-629-8595; for stores: Lucille & Henry; 408-259-6759. **Southern Harbor double chaise longue**, 38.5" h., 1.75" w., 76" l., \$3,960; with cushions, \$4,860—Weatherend Estate Furniture (R,T), P.O. Box 648, Rockland, ME 04841; 800-456-6483. **Reversible Matisse fabrics**, green, #33334/2-0; blue, #33334/4-0; red, #33334/3-0; yellow, #33334/1-0; 100% cotton, 51" w., 29" rpt.—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. **Jute trimmings**, bullion fringe, \$9/yd.; cut fringe, \$3.60/yd.; in 3 other jute trims, from 2.80/yd. to \$3.60/yd.—Laura Ashley Home (R,MO); for stores: 800-367-2000. **Rope lounge chair**, #9305, by Thayer Hopkins, abaca (banana plant), 27½" h., 30" w., 33½" d., \$2,833—for showrooms: The Wicker Works (M), 267 Eighth St., San Francisco, CA 4103; 415-626-6730. **Livorno candlestick**, #190—Sarreid, Ltd. (M), 3905 Airport Dr., W, PO Box 3548, Wilson, NC 27895; 919-291-1414. **Palmetto leaf bowl**, 13" d., \$69—Vietri Inc. (M), 343 Elizabeth Brady Rd., PO Box 460, Hillsborough, NC 27278; for stores: 800-277-5933. **Savannah woven wicker chair**, rattan frame, 34¾" h., 27" w., 5½" d., \$396—Palcsek (M), PO Box 225, Richmond, CA 94808; 800-274-7730. **Driftwood love seat**, \$350—Summer House (R), 21 Throckmorton Ave., Mill Valley, CA 94941; 415-383-6695.

Page 22: **Faux zebra sisal rug**, by Ben Jennings, 9' x 12', \$1,500; 5' x 7', \$500—Ben Jennings (R), 543 W. Wesley Rd., Atlanta, GA 30305; 404-355-2880. **Le Colonial**, 149 E. 57 St., New York 10022; 212-752-0808. **Designer:** Greg Jordan, 27 E. 63 St., New York 10021; 2-421-1474. **Maharani throws**, 7½" x 8½", \$950—Marjorie Reed, Ltd. (T,M); 212-35-6280; Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Rapped chair**, #F-020, 41" h., 16" w., 24" l., cushion not included, \$500—Briger Design (R), 167 E. 65 St., New York 10021; 212-517-4489. **Puri side table**, 25" h., 15½" sq., \$250—Dialogica (R), 484 Broome St., New York 10013; 212-966-1934; 8304 Melrose Ave., Los Angeles, CA 90069; 213-951-1993. **Bull's-eye mirror**, large, 11" d., \$115; medium, \$100; small, 6" d., \$85; mini, 4" d., \$75—Espino (M), 2356 Moore St., Ste. 200, San Diego, CA 92110; for stores: 619-220-7405. **Bamboo Stool Set**, #49, 6-piece set: pot, 3" h., 2" l.; four teacups, 1½" h.; stool, 7½" l., 5½" w., 4" h., \$90—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888; for more stores: Red & Green Company (W), 236-B Clinton Park, San Francisco, CA 94103; 415-626-1375.

With Wharton: *An Extraordinary Life*, by Eleanor Dwight, published by Abrams, \$39.95; *Glancing Backward: Portraits of Edith Wharton's New York*, on view through Sept. 18—National Academy of Design, 1083 Fifth Ave., New York 10128; 212-369-4880. **Geonancy Home Furnishings**, 337 E. 9 St., New York 10003; 212-777-2733. **Reel Lawn mower**—American/Great States, PO Box 369, Shelbyville, IN 46176; 800-633-1501; supermarkets in Chicago and Ann Arbor, MI. **Whole Foods Market, Inc.**, Headquarters, 55 Capital of Texas Hwy., Ste. 400, Austin, TX 78746; 512-328-7541. **Fresh Fields**, health food supermarkets in Washington, DC, Philadelphia, and Chicago—Fresh Fields, Headquarters, 4948 Boiling Brook Parkway, Rockville, MD 20852; 301-984-3737.

MAKING WAVES Page 24: **Fresh linens: Solid color, bordered hemstitch napkins**, 100% European linen, 22" sq. in 60 colors, \$32/ea; **vegetable cocktail napkins**, hand-dyed borders, 100% linen, 6" x 8", 12 different vegetables available, \$16/ea; **fancy fruit-**

fruit cocktail napkin, bordeaux grape, 6" sq., 100% linen, in 3 other fruit patterns, \$15/ea; **Cherub boudoir sham**, ecru linen with damask color hand-painted cherub, \$90; **animal print pillows and shams: square giraffe pillow sham**, 18", hand-painted black hemstitch border, 100% linen, \$150; **round fringed zebra pillow**, 16", \$130; **mixed skin cube**, 6" sq., \$80; **round fringed leopard pillow**, 24", \$200; **blue and yellow Fleur Azur bedding collection**, all hand-painted on 100% Belgian linen; twin duvet, \$800; pillows from \$80 to \$200—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300, ext. 8284; Gibraltar (R), 154 King St., Charleston, SC 29401; 803-723-9394; Scheuer Linens (R), 318 Stockton St., San Francisco, CA 94108; 800-762-3950; Stanley Korshak, Home Shop (R), 500 Crescent Court, Dallas, TX 75201; 800-972-5959; Lynns (R), 278 Greenwich St., Greenwich, CT 06830; 203-629-3659.

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State of the states: Oxford University Press, 2001 Evans Rd, Cary, NC 27513; to order books: 800-445-9714.

46 NOTHING BUT BLUE SKIES Pages 46 and 47: **Designer:** Bunny Williams, Bunny Williams, Inc., 4 E. 77 St., New York 10021; 212-772-8585; Treillage Ltd. (R), 418 E. 75 St., New York 10021; 212-535-2288. **Gardener:** Debbie Munson, 185 Caanan Mountain Rd., Falls Village, CT 06031; 203-824-1321. **Chaise longues; Tuscan oil jar**—Treillage, see address above. **Pages 48 and 49: Library: Rug**, sisal—Roscore Carpet Co. (T), 979 Third Ave., New York 10022; 212-421-7272. **Sofa striped upholstery fabric; chair slipcover fabric; wing chair slipcover fabric; ottoman slipcover fabric**—owner's collection. **Pages 50 and 51: Living room: Sofa**—A. Schneller (M), 129 W. 29 St., New York 10001; 212-695-9440. **Sofa upholstery fabric**—Christopher Norman Inc. (T), 979 Third Ave., New York 10022; 212-644-4100. **Hurricane lamp/vase**—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Dining room: Wallpaper**—Fonthill Ltd. (T), 979 Third Ave., New York 10022; 212-753-7153. **Chair slipcover fabric**, blue Oxford cloth—owner's collection. **Gardening shed: Trug basket; 19-c. cloche; Italian terracotta pots; raffia; school desk and storage cupboards**—Treillage Ltd., see address above. **Pages 54 and 55: Bedroom: Curtain fabric**, toile—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Bed linens**—Schweitzer Linens (R), 1053 Lexington Ave., New York 10021; 212-570-0236.

56 SHINGLE STYLISH Pages 56 and 57: **Designer:** Rosemary Gilman, Rosemary Gilman Interiors, 5 Gramercy Park, New York 10003; 212-473-2209; Box 431, Irvington, VA 22480; 804-438-5504.

Pages 58 and 59: Living room: Upholstery and curtain fabric, Rosa Mundi, #115402—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Pink and white pillows**—Carleton V., Ltd. (T), 979 Third Ave., New York 10022; 212-355-4525. **Pillow fringe**—Scalamandre (T), 950 Third Ave., New York 10022; 212-980-3888. **Upholstered sofa**—De Angelis (R,T), 312 E. 95 St., 2 Fl., New York 10128; 212-348-8225. **Oriental rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Vases**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212-772-2137.

Pages 60 and 61: Dining room: English sideboard; Dutch Bombay pine armoire; mirror—Balasses House (R), 208 Main St., Box 711, Amagansett, NY 11938; 516-267-3032. **Pages 62 and 63: Bedroom: Curtains**—Country Curtains (R,MO), The Red Lion Inn, Stockbridge, MA 01262; 413-298-5565; 800-456-0321.

MODERN MEDICI Pages 64 and 65: **Mirrored tray** with crystal coral decoration, by Garouste & Bonetti for Daum—Daum Boutique (R), 694 Madison Ave., New York 10021; 212-355-2060. **Imperial Prince Stools**, by Garouste & Bonetti—Neotu (R), 84 Wooster St., New York 10012; 212-343-1001.

Pages 66 and 67: Zag rug—Elizabeth Browning Jackson (M), PO Box 3001, Westport, MA 02790; 508-636-6671. **Metal console** with inset optic lens and painted eyes, by André Dubreuil—through Modern Age (R), 121 Greene St., New York 10012; 212-477-2224. **Collar cabinet**, by Elisabeth Carouste, terra-cotta and wrought iron—Neotu, see address above. **Metal and gray suede dining chairs**—Tom Penn (M), PO Box 7092, Long Island City, NY 11101-0731; 718-784-4537.

Pages 68 and 69: Wedge-shaped steel console—Elizabeth Browning Jackson, see address above. **Bleached maple bed** with ebony inlay and silver leaf, by Edward Zucca—Peter Joseph Gallery (R), 745 Fifth Ave., New York 10021; 212-751-5500. **Angel chair**, by Marc Brazier-Jones—through Neotu, see address above.

70 FAMILY TIES Pages 70 and 71: **Architect:** Frederic Schwartz of Anderson/Schwartz Architects, 40 Hudson St., New York 10013; 212-608-0185. **Project architect:** David Smiley. **Project interior designer and landscape architect:** Frederic Schwartz. **Contractor:** Mike Cosel, Woodland E. Construction Corp., 13 Pleasant Dr., Setauket, NY 11733; 516-751-7487. **House size:** 2,660 sq. ft. **Pool house/garage size:** 1,350 sq. ft. **Lot size:** 2.5 acres. **Exterior materials:** Wood frame. **Roof:** red cedar shingles; weathering copper standing seam roof at entry. **Exterior stain** on red cedar, Olympic Bleaching Stain, weathered silver gray. **Exterior paint** on millwork, White with Eggshell finish—Benjamin Moore >

& Co. (M), 51 Chesnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. *Interior materials:* 1/2" U.S. Gypsum wall board. Painted beaded-board wainscoting. *Insulation:* Mineral/glass fiber blanket batt insulation. Glass fiber board rigid insulation. *Windows,* all painted wood double-hung, awning, fixed—Marvin Windows (M), Warroad, MN; 800-346-5128; supplied by Super Millwork, 329 Sagamore Ave., Mineola, NY 11501; 516-746-3004. *Doors,* wood panel—Super Millwork, see address above. *Sliding doors—*Seluck, 5300 Kings Hwy., Brooklyn, NY; 212-257-8060. *Floors,* white oak strip. *Cabinets in dining room,* custom. *Paint,* living room, #478, 1464; dining room, #851, 442; master bedroom, #851, 455—Benjamin Moore & Co., see address above. *Fireplace,* design by Frederic Schwartz of Anderson/Schwartz Architects, see address above. *Fireplace surround* fabricated by—Metal Forms, Inc., 35 Walker St., New York 10013; 212-431-6142. *Pages 72 and 73: Living room: Two large pillows* on sofa—Elizabeth Eakins, Inc., 21 E. 65 St., New York 10021; 212-628-1950. *Dining room: Table; chairs—*owner's collection. *Wooden bowl—*Zona (R), 97 Greene St., New York 10012; 212-925-6750. *Vases; bowls—*Paula Rubenstein, Ltd. (R), 65 Prince St., New York 10012; 212-966-8954; Gordon Foster, 1322 Third Ave., New York 10128; 212-744-4922; owner's collection. *Pages 74 and 75: Master bedroom: Two wood and linen rugs, mohair throw—*Elizabeth Eakins, Inc., see address above.

76 FLOORS *Pages 76 and 77: Designer of wood floor:* Shelton Mindel Associates, Architects, 216 W. 18 St., New York 10011; 212-243-3939. *Wood flooring—*Bruce Hardwood Floors (M), 16803 Dallas Parkway, Dallas TX 75248 800-722-4647.

Pages 78 and 79: Designer of vinyl floor: William Diamond Design, 270 Lafayette St., Ste. 1510, New York 10012; 212-966-8892. *Vinyl flooring,* Vision Solarian Color Passions Collection: #68666 Tiger Eye; #68701 Aqua-Marine; #68703 Lagoon Blue—Armstrong Floors (M); 800-233-3823. *Designer of ceramic floor:* Greg Jordan, 27 E. 63 St., New York 10021; 212-421-1474. *Ceramic tiles,* Appiani series, #11 Rosso Rubino (rust); #51 Giallo Senape (yellow); Custom color series: #T20A green; #T77 brown—Ann Sacks Tile & Stone (M); for dealers, East Coast: 800-377-TILE; West Coast: 800-488-TILE.

80 LINENS *Pages 80 and 81: Wall colors,* Tea Green, DKC#26—Donald Kaufman Color (M), 410 W. 13 St., New York 10014; 212-243-2766. *Linens: top left: Red to sham,* Putti, Italian Fresco Collection, standard, \$96/pr.—Nancy Koltes (M), 9 Broadway, New York 10003; for stores: 212-995-9050. *Top right: Coral patterned sham,* Shanghai, Coral, blue, standard sham, \$68/pr.—Palais Royal (M); 800-322-3911. *Bottom left: Striped sham,* stripe, standard, \$105/pr.—Nancy Koltes, see address above. *Bottom right: Red and white gingham check sham,* Sarah, standard, by Frette Home Collection, \$50/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10019; 212-473-3000. *Pillows, top to bottom: Burgundy Iron scroll,* European square, Angel Zimick, \$130—Portico Bed & Bath Stores; for stores: the Metropolitan I sign Group (T), 80 W. 40 St., New York; 212-944-6110. *Pink plaid case,* Sorgu standard, \$80/pr.—Palais Royal, see number above. *White pillowcase with red embroidery,* Trellis, standard, Chinese red, \$130—Angel Zimick, see above. *Rose stripe and floral standard sham,* Giotto, by Frette, \$50/ea.—ABC Carpet & Home, see address above. *White standard pillowcase with red drawstring,* Lantern, \$135/pr.—Al Chin Inc. (M), 147 W. 25 St., New York 10001; 212-633-2890. *Wall color,* White, DKC#6—Donald Kaufman Color, see address above. *On chair, top to bottom: White embroidery on linen sham,* Alluro, European sham, \$343—Anichini (M), 745 Fifth Ave., New York 10022; 212-752-2130. *Sham with quilted piqué border and ties,* standard, \$135/pr.—Alvin Chin, see address above. *Royal Hound standard sham,* 10 Egyptian cotton, \$390/pr.—Bischoff Lace of Switzerland (M); for stores: 800-331-5223. *On stairs: Neck roll,* patchwork, \$50—Angel Zimick, see above. *Breakfast pillow,* Finesse, boudoir, by COCOON, \$475—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 800-372-7286. *White sham,* The Classic Line, standard, \$50—Empress Silk (M), 295 Fifth Ave., New York 10016; 212-545-7270. *Wall color,* French blue-gray, DKC #19—Donald Kaufman Color, see address above.

Pages 82 and 83: On floor: Blue and white floral, Ikat, Pareo Chardon, European square, \$35/ea.—Descamps (R), 723 Madison Ave., New York 10021; 212-355-2522. *In back to front: White with blue embroidery,* Cameron, standard case, by Peter R

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Group, \$27; **hand-appliqué** in Madeira; **blue and white scroll pillow**, Millville, European square with French back, \$51/ea.; **blue check**, Saxton check, standard case, by Peter Reed Group, \$17/ea.—Designers Guild (M), 302 Fifth Ave., New York 10001; 212-279-1390. **Blue and white stripe with blue border**, Oxford sham, standard, \$40—Schweitzer Linens (R); 800-554-6367. **Blue hand-appliqué** on unbleached cotton, Seaweed, open-end standard case, \$38/ea.—Peter Reed Group, see above. **Blue awning stripe**, standard, \$22/pr.—Lands' End Inc. (M, MO), 1 Lands' End Lane, Dodgeville, WI 53595; 800-345-3696. **Wall color**, White, DKC #24—Donald Kaufman Color, see above. **Painted cupboard**, \$1,800—Treillage (T), 418 E. 75 St., New York 10021; 212-535-2288. **Ironstone pitcher**, \$110—Hope & Wilder (R), 454 Broome St., New York 10013; 212-966-9010. **Top to bottom: Beige and white plaid**, Marina beige sham standard, \$180/pr.—Palais Royal, see above. **Beige and white stripe**, Aurelio standard pillowcase, by Frette Home Collection, \$20—ABC Carpet & Home, see address above. **Beige boudoir**, Solitude, powder, ecru lace, European sham, \$248—Meridian Linens (M), 100 Meadowcreek Dr., Corte Madera, CA 94925; for store information; 415-927-7200. **Beige check with stripe back**, Paysage, boudoir, 50% linen/50% cotton, \$100/pr.—Palais Royal, see above. **Beige and white scroll pattern**, Jasmine, European square, \$130—The Purists by SDH Enterprises (M), 495 Edison Court, Unit C, Cordelia, CA 94585; for stores: 707-864-8075. **Beige sham with ribbon inset trim**, Eleanor's Ribbon, ivory and sage, standard sham, \$250/pr.—Nancy Koltes, see above. **Beige with beige stripe borders**, Tonnelle, European Square, \$170/pr.—Palais Royal, see above. **On door: Envelope flap case**, Organdy, pillowcase, \$96—by Angel Zimick, see above.

PAINT Pages 84 and 85: *All decorative painting*: Tessa Grundon, 59 Crosby St., New York 10002; 212-274-9764. **Backdrop**—Minic Custom Woodwork (M), 524 E. 117 St., New York 10035; 212-410-5500. **Backdrop background paint color**, #185 BM; shadow color, #1089 BM; highlight color, **Linen white**—Benjamin Moore (M); for dealers: 201-573-9600. **Chair**, Moss chair, white twill—Mitchell Gold's Design Line (M), PO Box 819, Macedonia Church Rd., Taylorsville, NC 28681; 704-632-9200. **Standing lamp** by Mirage, custom colors available, \$585—Katie Ridder Home Furnishings

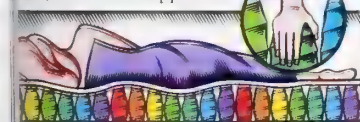
(R), 944 Lexington Ave., New York 10021; 212-861-2345. **Door**, MM-1053—Maxwell Lumber (M), 211 W. 18 St., New York 10011; 212-929-6088. **Door paint**: panel, #173BM; moldings, #175BM; stiles, #321BM; **toner for moldings and stiles**, #185BM; **chest of drawers overall paint**, Navajo white; **accent color**, #234BM—Benjamin Moore, see number above. **Equivalent paint colors can be found through**: Wal-Mart, 800-621-1000; Pittsburgh Paint, 800-235-5020; Pratt & Lambert Paints, 800-289-7728.

SCOTT FREE Pages 86 and 87: *Interior design*: Bromley Caldari Architects PC, 242 W. 27 St., New York 10001; 212-620-4250. *Living room*: **Upholstery**—Custom Resources Inc., PO Box 1779, Madison Square Station, New York 10159; 800-782-7269. **Upholstery fabric**, Sunbrella (indoor and outdoor fabric), Oyster, #4642—John Boyle & Co. (R), 845 Bethel Ave., Pennsauken, NJ 08110; 609-488-8488. **Pillow fabrics**, Thai silks; Peacock Green #199723; Storm Grey, #199111; Heather Cream, #199003—Jim Thompson (T), 2100 Faulkner Rd., Atlanta, GA 30324; 404-325-5004. **Fireplace**—Rais & Wit-tus Inc. (R), Hack Green Rd., Pound Ridge, NY 10576; 914-764-5679; fax: 914-764-0029. **Antique chairs**—owner's collection. *Dining room*: **Sliding screens**—Maxi Construction Co. Inc. (T), 334 Ellery St., New York 11206; 718-963-1073. **Bertoia chairs**—The Knoll Group (R), 105 Wooster St., New York 10012; 212-343-4000. **Marble floor**, Jura Stone—Hakon Inc. (T), 119 Fulton La., Mount Vernon, NY 10550; 914-667-0717. Pages 88 and 89: *Bedroom*: **Bed platforms**—Maxi Construction Co., Inc., see address above. **Table lamps**, by Ron Rezek—Artemide Inc. (R), 1980 New Hwy., Farmingdale, NY 11735; 516-694-9292. *Guest bathroom*: **Light fixtures**—Magnan Payne Associates (R), 208 W. 85 St., New York 10024; for dealers: 800-999-9574. *Main bathroom*: **Mirror**—Lightforms (R), 168 Eighth Ave., New York 10011; 212-255-4664. *Tea house and decks*: **Furniture**—Maxi Construction Co., Inc., see address above. **Upholstery**—Custom Resource Inc., see address above. **Upholstery fabric**, Sunbrella, #4608—John Boyle & Co., see address above. **Light fixtures**—Magnan Payne Associates, see address above.

90 WELCOME TO THE ISLAND Pages 90 to 95: Florence de Dampierre, 7 Clinton Ave., Shelter Island, NY 11965; 212-496-2778. **Plaid cotton throw rug**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000.

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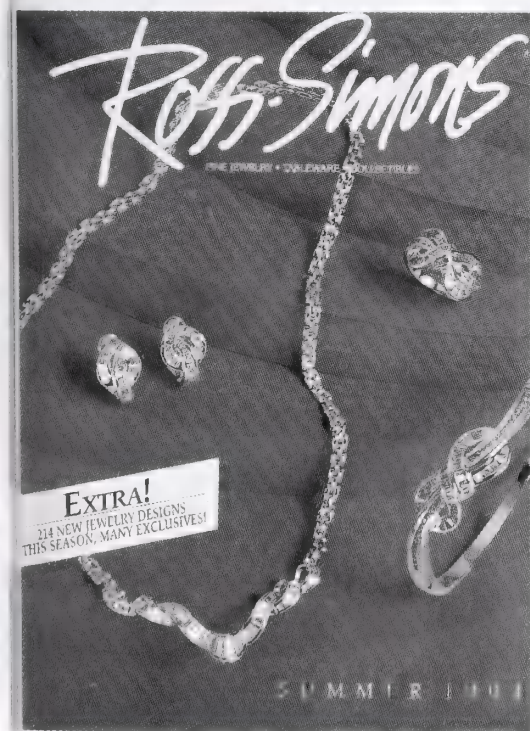


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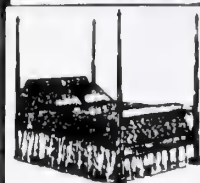
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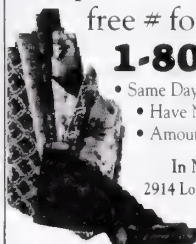
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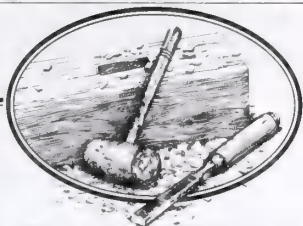


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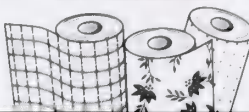
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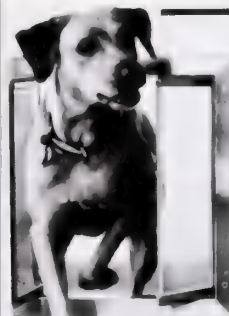
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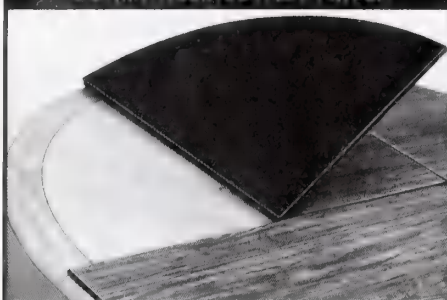
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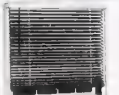
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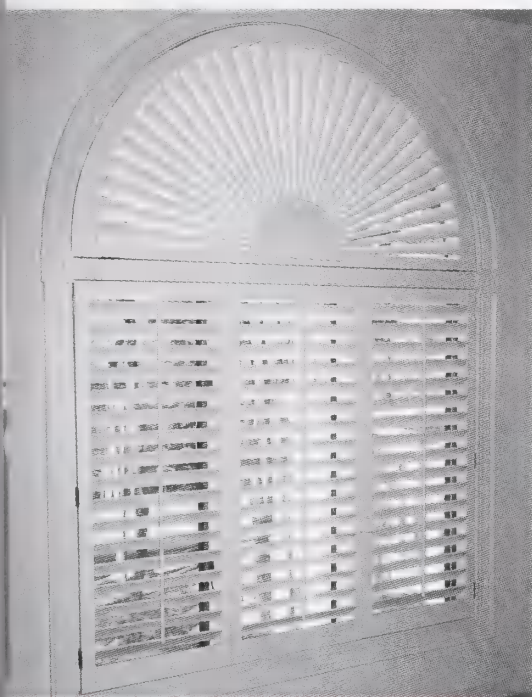
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A new theater dynasty

BY DEE HARDIE

Whenever our grandchildren are around, the living room at Thornhill becomes center stage. They love to perform. And why not? They have a captive audience for the after-dinner entertainment. By the time the table is cleared, the stage has already been set. Chairs stand in a row, we are given handwritten tickets, and it's the beginning of another show.

Albert, twelve, the master of ceremonies, uses an upside-down golf club as a microphone. For the first act he introduces his sister Edith, a ten-year-old Isadora Duncan. She floats out of the library with my best scarfs tied to her wrists. She flips, she flops, she weaves around the room. It is all very dramatic. Then she recites a poem or two, sings her school anthem, and floats backstage to the library.

Albert is more of a stand-up comic. His routine varies, but his current delivery is in a Cockney accent. I have no idea where he learned this tongue, normally spoken by those born within the sound of the bells of St. Mary-le-Bow in London's East End, but he's got it down pat, dropped "h's" and all. "Ave ya 'eard this one?" he asks, then goes on with his monologue.

When other grandchildren are visiting, the troupe becomes larger. The productions are hand puppet shows. The largest sofa in the living room is pulled out, the children crouch behind, and the puppets perform along the top edge of

the backrest. Their latest show was the German folk tale "Rumpelstiltskin." Albert was the lead, an evil dwarf; Edith was the king; and Meriwether, who is seven, was the miller's daughter who

Five-year-old Charlotte was the only grandchild not on stage. When I asked Albert what part she would play, he said, "Oh, she's the producer"

becomes a queen. Before they started I noticed that five-year-old Charlotte was wandering about offstage. I asked Albert what part she was going to play. "Oh," he said, with a big smile, "She's the producer!" Everybody gets into the act at the Thornhill Dinner Theater.

I love all theater, and especially this old-fashioned family entertainment. When I was their age I was too shy to act. The only time I contributed to any performance was at college, when I held a large sheet of tin backstage and at the appropriate moments shook it hard to create the sound of thunder. Although I was extremely nervous, I managed to make the shuddering sound effects more or less at the right time but was not called out for a curtain call.

I saw my first musical only after I began working in New York. It was *Kiss Me Kate* with Alfred Drake. The theater bug bit me and from then on I saw every play I could. When our four children were young there wasn't as much theater in Baltimore as now. I'm making up for it with our grandchildren.

Their first exposure to this wonderful world of make-believe was *Starlight Express*. I thought they would enjoy all those trains and roller skates. I had seen the show in London and thought it fascinating, yet what the children remember best is their grandfather Tom getting up and leaving after the first act. He is usually an Andrew Lloyd Webber fan, but not that Sunday afternoon. The next, *Oklahoma!*, was far more successful. The children were mesmerized. That night, according to her mother, Edith went to bed singing "Oh, What a Beautiful Mornin'." I'm happy that I have raised the curtain for her.

Our latest show together was *Annie Get Your Gun*. During intermission, when the rest of the family went out for orange juice, Edith sat in her seat and read every single word of the Playbill. At first I didn't understand why she didn't want to mingle in the lobby. Later I realized she simply wanted to stay with Annie Oakley. The next day she walked up the hill to Thornhill and said to me very seriously, "Momma Dee, I still want to be a doctor when I grow up, but in my free time I'm going to be on Broadway!" I plan to have season tickets. ■

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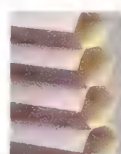
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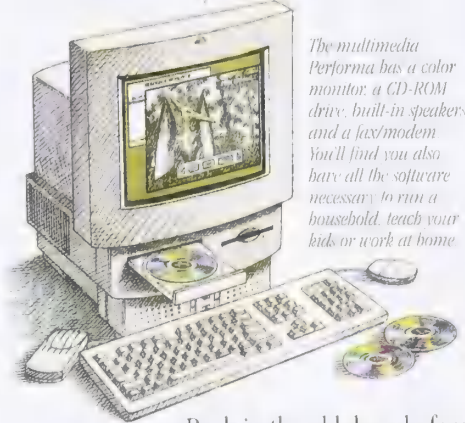
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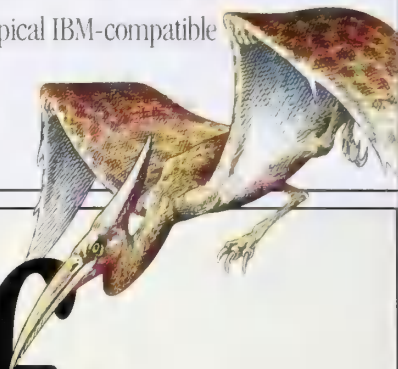
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Contents



ON THE COVER:
In the bedroom of their Manhattan loft, Walter and Mary Adams Chatham artfully juxtapose an antique bed, painted floor, and harlequin cabinet against a colorful storage wall. From the bed, the couple can look down the entire length of their space and into their children's playroom. Photograph: Esto/Scott Frances.

Volume 136,
Number 8
August 1994

37 **Small packages**

The editor's page

38 **Idylls of Summer**

Snapshots of designer Shangri-las from coast to coast. By Darian Dizon

46 **Camp Blue Heron**

A family compound on Martha's Vineyard is heaven for kids, animals, and fantasy-loving parents
By Stephen Drucker

54 **Visual Media**

Designers collaborate with high-powered film-producer clients. By Marilyn Bethany

58 **In Case of Rain**

Architect William Turnbull builds a tiny vineyard house his family thinks is perfect. By Susan Zevon

64 **A Rainbow of Glass**

HB's pick of today's handmade colored glassware

66 **The Power of Color**

Raw loft space transformed into a cheerful, comfortable, stylish home for four. By Susan Zevon

72 **Gifts to the City**

Lush public gardens by Lynden Miller are filled with ideas to copy at home. By Hatsy Shields

80 **A World in Three Rooms**

A Boston designer revitalizes a derelict cabin in Maine. By June Kurt

84 **Free-form Tarts**

Easier than ever: pastries that enhance the fruits of the season. By Jane Ellis



pg. 84





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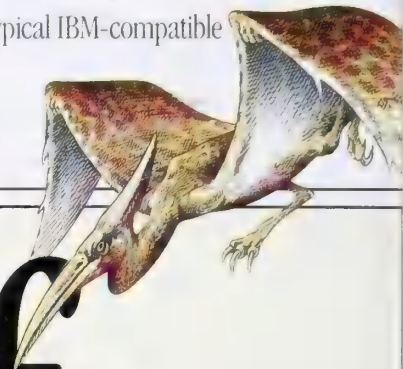
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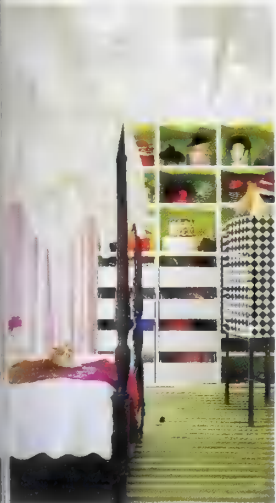
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The Family Macintosh



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Contents



ON THE COVER:

In the bedroom of their Manhattan loft, Walter and Mary Adams Chatham artfully juxtapose an antique bed, painted floor, and harlequin cabinet against a colorful storage wall. From the bed, the couple can look down the entire length of their space and into their children's playroom. Photograph, Esto/Scott Frances.

Volume 136,
Number 8
August 1994

37 Small packages

The editor's page

38 Idylls of Summer

Snapshots of designer Shangri-las from coast to coast. By Darian Dizon

46 Camp Blue Heron

A family compound on Martha's Vineyard is heaven for kids, animals, and fantasy-loving parents. By Stephen Drucker

54 Visual Media

Designers collaborate with high-powered film-producer clients. By Marilyn Bethany

58 In Case of Rain

Architect William Turnbull builds a tiny vineyard house his family thinks is perfect. By Susan Zevon

64 A Rainbow of Glass

HB's pick of today's handmade colored glassware

66 The Power of Color

Raw loft space transformed into a cheerful, comfortable, stylish home for four. By Susan Zevon

72 Gifts to the City

Lush public gardens by Lynden Miller are filled with ideas to copy at home. By Hatsy Shields

80 A World in Three Rooms

A Boston designer revitalizes a derelict cabin in Maine. By June Kurt

84 Free-form Tarts

Easier than ever: pastries that enhance the fruits of the season. By Jane Ellis



house beautiful



pg. 92



pg. 34



pg. 24



pg. 20

10 **Thoughts of Home**

Worldly Goods

By Diann Sutherlin

16 **Style Beat**

Including new finds for the kitchen

24 **Making Waves**

A newsletter for country wannabes, artist-painted furniture, energy-smart architecture

30 **In the Garden**

How to design a garden in harmony with your house

By Page Dickey

34 **Design Watch**

William Rawn and his new music hall at Tanglewood

By Joseph Giovannini

92 **Remodeling**

Experts help you choose exterior paint colors

By Deborah Michel

94 **Prices & Sources**

Where to find it

94 **Reader Information**

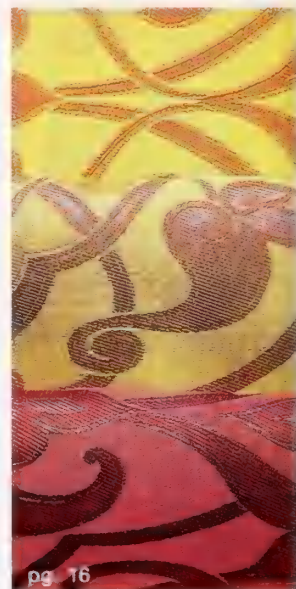
97 **Fall Catalog Collection**

114 **Beautiful Finds**

120 **From Thornhill Farm**

On pampering one's self

By Dee Hardie



pg. 16



en

Calvin Klein

eau de toilette

Lazarus

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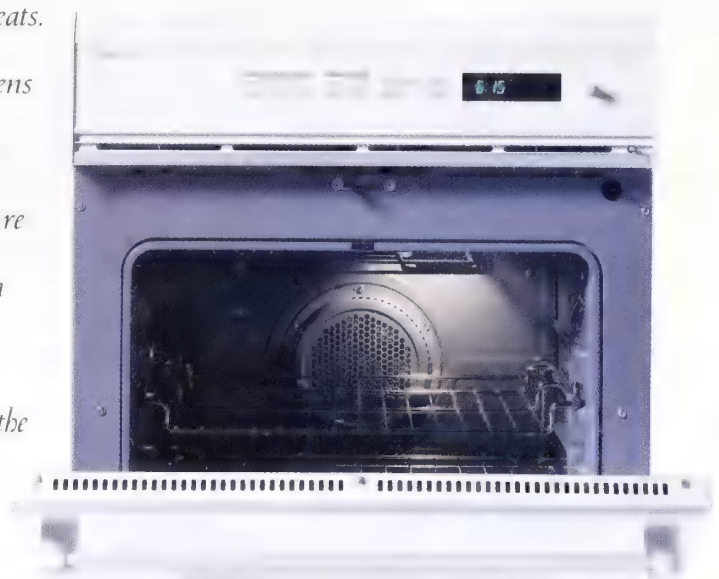
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Worldly goods

BY DIANN SUTHERLIN

Things were progressing pretty much as I expected during the weeks following my grandmother's burial in the remote Green Grove Cemetery in south Arkansas. Her six children, 14 grandchildren, 27 great-grandchildren, and assorted half sisters and second cousins twice removed were alternately engaged in mourning the passing of the 93-year-old matriarch and arguing over who had done more for her during her last days and was, therefore, more deserving of her worldly goods.

Mama Lillian had no savings account. No IRA. No CDs or mutual funds. No Wal-Mart stock. There was no heirloom Waterford or Steuben or silver tea service. No Chippendale or Stickley. Not even any Fiesta ware. Her '63 Chevy Bel Air had been sold nine years before when she developed cataracts, and for the past three decades she had lived off her

modest Social Security check with help from her children. She had nothing of monetary value—nothing to amount to a hill of beans, she would have said. Certainly nothing to provoke the scavenging frenzy that followed her death.

The only exception, in her eyes, would have been the three-tiered, 19-bulb chandelier that had hung over the dining table. The chandelier barely cleared the bowl of mashed potatoes when the table was set. Mama Lillian had consolidated her Christmas money one year and bought the sparkling, dangling wonder from Sears, and she had thought it exquisite.

A month after my grandmother died, my mother, the executor of the estate, called me to say she was putting Mama Lillian's house up for sale. My grandmother had helped build the simple three-bedroom frame house with her third husband some 65 years ago. It was hammered together by necessity, guided by guesswork, and limited by resources,

but it had suited my grandmother just fine.

My mother said, "Everybody's pretty well got what they wanted out of the house. We'll have a garage sale to get rid of the little bit that's left."

"Would anyone mind if I came down and went through the house one last time?" I asked. "I'd like to have something of hers. A memento."

"There's nothin' left worth diddly," Mother said matter-of-factly. "If there was you know your cousin Vandy would have already gotten it, but you're welcome to come on down."

The following Saturday I drove the two and a half hours from Little Rock to my hometown of El Dorado, collected my mother and drove out to Mama Lillian's house on the Strong Highway. When her third husband died 29 years ago, Mama was living down a backcountry road some forty miles from the spot. Her children began badgering her to sell her house and move into town to an efficiency apartment or maybe retirement home. A widow had no business out there by herself with so few neighbors close by, they told her, but my grandmother wouldn't hear of it. She held out for five more years. When at last she relented, it was on her own terms. "I'll move," she said, "but I'm takin' my house with me."



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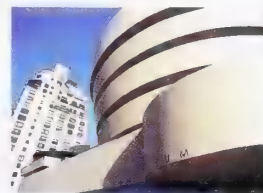


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The house movers wrenched my grandmother's home from its comfortable spot sheltered by sweet gum and dogwood, hauled it forty miles up the road, and plopped it down on a site right next to her oldest daughter's house on the highway. The year was 1969 and I was a junior in college. I still remember the sensation the first time I went to visit her after the move. It reminded me of the fun house at the county fair. The walls listed. The floors slanted. The bedroom door had to be propped open to keep it from slamming shut.

The transplanted house shattered my equilibrium but my grandmother took the move in stride, as she had so many other losses. Her first husband had died prematurely of a brain tumor, leaving her with five young children. Her second husband, my grandfather, died of pneumonia when my mother was only three. With six children to raise, she married a third time, to a man twenty years older with whom she would live for the next forty years. My grandmother was born of pioneer stock and had not been afforded the luxury of sentimentality. She seldom waxed nostalgic about the old home place, unlike my younger brother and sister and me. Our conversations were sprinkled with "Remember when..." We reminisced about the gnarled persimmon tree at the end of the lane and the abundant tea roses, daffodils, narcissus, gardenias, irises, and snowball bushes that hugged the old house, the big vegetable garden she planted every year with incredible tomatoes, squash, and fuzzy okra that we picked in the scorching sun.

The old place was an oasis in the midst of barren stretches of earth where things no longer grew. In 1921 oil was discovered nearby. Wildcat speculators from all over the country flocked to Union County, leased mineral rights from land owners, and sank wells in a frenzied quest for riches. At the time the money from the wells had been a godsend for my grandmother and her neighbors, but by the fifties, gas had become so cheap that the proceeds from the wells barely covered taxes. In the end only a few houses remained, dotting the landscape among the rusting derricks and loblolly pines. This was the place of my childhood

memories, where oil wells pumped like tribal drums, lulling us to sleep on sticky nights as we lay on quilts beneath the breeze of the oscillating fan.

There was a comforting sameness to grandmother's house as predictable as the pulse of those wells. The candy dish filled with hard ribbon candy was always in the same spot on the coffee table. The dusty conch shell with the "Florida, Land of Sunshine" decal was always by the front window in case it needed to be propped open. Mama Lillian never felt the urge to rearrange things. With the exception of moving the house itself, once she had committed something to its place, it remained there.

While I was growing up, Sunday dinner at Mama Lillian's was a ritual. A smattering of relatives were always in attendance, as well as the preacher and his wife once a month. The menu was nothing fancy and it was always pretty much the same, except for the main course—fried chicken for ordinary Sundays, baked chicken and cornbread dressing for holidays. Mama Lillian took great delight in cooking and even more delight in watching the family enjoy the meal. There were always mashed potatoes, cream gravy, fresh corn, and purple hull peas (from the Deepfreeze if they were out of season), turnip greens, and pies: pecan, lemon ice box, and sweet potato. If any of the parents chastised a grandchild for eating too much, Mama Lillian would say, "Let that baby eat whatever it wants—this is grandmother's house." In her eyes no child was ever too fat, too noisy, too slow, too stupid, or too messy.

The house was small, maybe 1,200 square feet, but this was where all the family gathered to feast on Thanksgiving, Christmas, Easter, and the Fourth of July. On these occasions, with forty or more relatives congregated, people were found eating in every room of the house and spilling onto the porch with their plates heaped, weather permitting.

These gatherings were decidedly down-home affairs. There was no clever repartee around the dining table. This was not a sophisticated group; the majority of the clan still lived within a 50-mile radius of their birthplace. Few had ever flown in an airplane, or wanted to. >



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In the empty house, we breathed in the enduring smell that came from years of cooking bacon and turnip greens

My grandmother had left school after the third grade to chop cotton. She was barely literate, managing only to read the Bible, decipher dress patterns, and write an occasional letter. None of my aunts or uncles had attended college; most had not graduated from high school. They had married young, some of them often. My mother's generation were Bible-believing Southern Baptists and straight-ticket Democrats.

My grandmother didn't hold with evolution or astronauts. "God wouldn't allow men up there messin' around in his place," she told me once, explaining that the moon landing was staged in Hollywood. The only time politics reared its head was when my Aunt Clarice and her rabid third husband, Wayne, would come in from Baytown, Texas, with an ice-chest of Pabst Blue Ribbon in the trunk of their Buick. By late afternoon, after a few trips to the car trunk, Wayne would have a serious buzz on and invariably launch into a tirade about the evils of integration, outside agitators, and how in blazes Arkansas could have elected itself a Rockefeller for governor.

Generally, the main topic of after-dinner conversation among the men was car engines. I suspected that they emerged from the womb babbling about plugs and points. There was always a malfunctioning vehicle and eventually the guys would meander outside to start gunning its engine and poking around under the hood. The women would sit in the front room and talk in great detail of births, deaths, illnesses, sewing, recipes, and church business.

Like many extended families, ours was composed of a lot of people with whom I ultimately would have very little in common except genes and a shared history. The history centered around my grandmother's house, where the back gate was fastened by a rusted horseshoe, where chickens nested in the old tires in the garage, and a tire swing was suspended from a sycamore tree. Grandmother's house was a tacky, tasteless, architecturally insignificant, thrilling old place

held together by imagination, invention, and affection.

I had not been in the house since the funeral. My grandmother's last request was that her body be taken to her house for viewing rather than the funeral home. "This practice is highly irregular in these modern times," the funeral director had fretted. Some people were scandalized, but Mama Lillian wanted to be in her own house and her wishes were honored.

As we walked inside on my final visit, Mother looked a little peaked. I felt queasy myself. We stood there staring at the familiar celery-green-painted paneling and the yellowed lace curtains and we breathed in the enduring smell that came from years of cooking bacon and turnip greens. The furniture was gone. In the dining room, ceiling tiles dangled where the chandelier had been ripped out.

"See, not much left," Mother said as we walked across the cracked linoleum in the kitchen. All the matching glasses and Teflon pans and Corning Ware had been claimed, but my eye lit upon a blue speckled enamel bowl flecked with rust spots discarded in a trash can.

"This is the bowl Mama Lillian used to make biscuits in," I said. Cat head biscuits, she called them, because they were as big as a cat's head.

"Is it?" Mother responded. "I guess I forgot. She's been buying canned biscuits for years." I picked up the bowl and ran my finger around the bent rim. We always awoke to the smell of slab bacon frying and biscuits baking at my grandmother's.

Mother and I walked down the short slanting hallway to the back bedroom. In the closet, which had no door but bark cloth curtains gathered on a rod, was a box of patterns dating back fifty years. My grandmother had sewn for me throughout my life, my earliest memories being of cotton calico sunsuits made from chicken-feed bags. I remember her bare feet working the treadle while her skilled fingers guided the fabric as it raced past the pounding needle. The patterns of my life were all there in that

room with editorial notes attached. "No collar on this one" or, during the late sixties, "Can you shorten the skirt to fourteen inches, please?" which she did saying only, "Honey, are you sure you want your dress way up to there?" After married, she even made my husband corduroy suit.

Leaning against the closet wall was a framed picture of a rooster studded with dried corn and beans. I made it in vacation Bible school one summer when spent a week with Mama Lillian. Apparently it did not appeal to my cousin Vandy's artistic sensibilities. A cedar jewelry box with a broken hinge rested next to the rooster. Mother explained that a Mama Lillian's "good" jewelry—her peridot birthstone, her wedding ring worn thin, her Timex watch—had been grabbed. Left behind was a cheap, tarnished Old Faithful charm bracelet I had brought her from Yellowstone when was ten. I put it in the bowl and tucked the rooster under my arm.

The rest of the personal things, her handmade clothes, her shoes, purses, and belts, would be sold for nickels and dimes. Strangely, her children had decided she should be buried in an expensive long blue organza gown she purchased from the mortuary—an outfit more suited to the blue fairy from *Pinochio* than to Mama Lillian. I thought she should have been laid to rest in one of her own creations—she never even owned a store-bought dress while she was alive—but it was not my place to decide. Soon strangers would be wearing her clothes.

My grandmother, had she lived to be a hundred, would have garnered kudos from Willard Scott on the *Today* show. She taught Sunday school. Birthed six children. Raised two of her grandchildren and tended to several others. Up until her last brief illness, she had been independent, active, optimistic, opinionated, and involved. Although she enjoyed a trip to Six Flags Over Texas each summer and an occasional visit to see the Christ of the Ozarks statue in Eureka Springs, she had

never expressed the desire to live anywhere else or do anything else.

Mama Lillian led what Plato would have deemed an "unexamined life." Unexamined by her, perhaps. I, however, scrutinized her life with reverence. She was a magician who made butter from milk, jelly from muscadines, quilts from tiny scraps of cloth. She even made the wart on my brother's finger disappear by rubbing it with a raw potato and burying the potato under an old oak tree that had been struck by lightning. I studied her every move, hoping to learn the tricks, but unlike stage magicians she was more than willing to reveal her secrets.

My mother was growing restless and a little teary standing around in the empty, chilly house. "I think I'll go break off some of those gardenias and see if I can get 'em to root," Mother said. "They were always my favorite." The gardenia bush had been transplanted from the old place, along with the house.

"I'll be right out," I answered. In the fading daylight, I spotted a photo of my sister and me in matching dotted Swiss Easter dresses our grandmother had made for us. I lay the picture in the bowl with the bracelet and made one last walk through the front bedroom. In the corner where the nightstand used to be, a small wad of crochet thread perched on a sack of fabric scraps. I picked it up and spread it out. It was a medallion of cream-colored cotton shaped like a snowflake, about the size of my hand, and asymmetrical, having been halted abruptly halfway around. Mama Lillian had started this piece just before she became ill. She had told me she was going to make a tablecloth for my daughter, her namesake.

I stepped onto the front porch with the biscuit bowl, the Old Faithful bracelet, the Easter picture, and the framed poster. I placed the snowflake in my pocket, careful not to unravel Mama Lillian's last stitches. Mother looked at my keepsakes in disbelief. "I tried to tell you there was nothin' left." ■

Giann Sutherlin is the author of three fiction books, including *The Arkansas Handbook*. She lives in Little Rock with her husband and three children.



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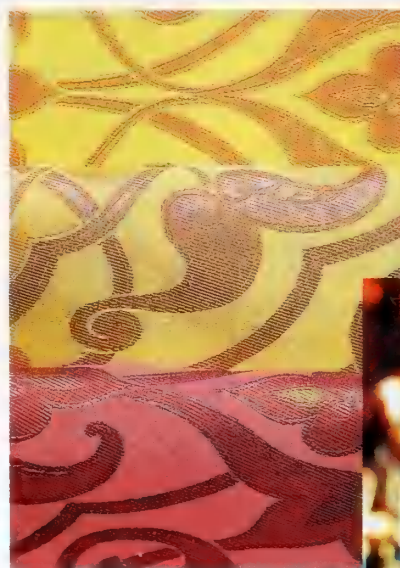
Velvet's in vogue. We like it on Goodman/Charlton's tufted screen with aluminum base, \$2,835. From Modern Living: 213-655-3898.



Guard your treasures in stools with Kuba cloth-upholstered lids that lift right off, \$600 each. From Da Motta Studio: 212-533-2740.



Fashion's Romeo Gigli introduces interiors fabrics; Islamica (left) has Middle East motifs. Through designers. Call: 1-800-DONGHIA.



New in Miami's hot South Beach: Quinta Strada and its worldly mix of home designs. Call: 305-674-1343.

Liven up the table with ceramic Arts and Crafts-inspired two-toned Lugano bowl, \$125, and Como vase, \$59, by Atlanta-based Mäddix Deluxe. Call: 404-892-9337.



IN THE AIR

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A dash of the new, a pinch of tradition, and a dollop of color make a great recipe for any kitchen



Smallbone's pilastered cupboard is washed in indigo and has chicken-wire doors, from \$5,000. Call: 800-765-5266.



A portable island with butcher-block top and whitewashed drawers and cabinets adds extra work space and storage, \$1,690. From Lexington Furniture Industries: 800-544-4694.



Step right up: 19th-century reproduction comes assembled, \$160, or as a kit, \$80. From Shaker Workshop: 617-646-8985.



A new angle on dining: Seat four at Maine Cottage's octagonal maple table, \$1,195. Call: 207-846-1430.



Mix or match wicker chairs, \$168 each. From Palecek: 800-274-7730.

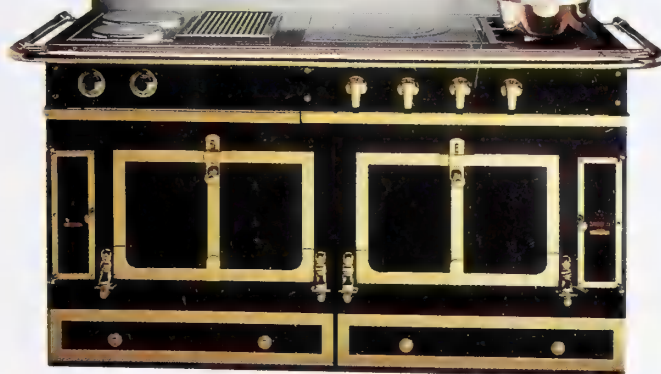
Habersham Plantation's round pine work table stands tall at 3 feet, \$1,239. Call: 800-241-0716.



Blue plate special: a collection of six dinner plates, each in a different Spode pattern, \$120 the set. Call: 609-866-2900.



A removable base lets you bring your hot pot to table, \$60. By Bodum for MoMA Design Store: 800-447-6662.



A vaulted oven allows air to circulate so food always cooks evenly. Le Chateau 147 from La Cornue, \$17,000. Call: 800-892-4040.

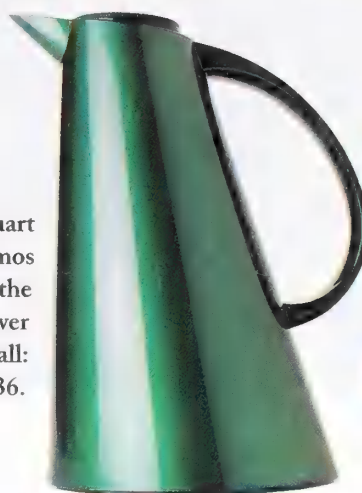
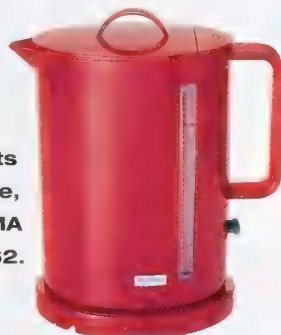
An oven with a flush cabinet fit gives a sleek look to your kitchen, \$2,395. From Miele: 800-843-7231.



Energy efficiency seems to be on everyone's mind, particularly in the appliance industry. In response to new federal regulations, companies are designing energy-saving, environmentally friendly appliances.

Advances are most apparent in refrigerators, where companies like Whirlpool, GE, and Frigidaire are relegating models of the past to history. Fridges must also be free of the chlorofluorocarbons (CFCs) that deplete the ozone layer. They may cost more now, but you save in the long run.

Le Creuset's classic cast-iron cookware now comes in saffron yellow. Here, "French ovens" from \$100 each. At fine department stores.



Corning's one-quart emerald thermos was inspired by the Leaning Tower of Pisa, \$33. Call: 800-999-3436.



The only automatic bread-dough-maker that makes 100% whole-wheat bread, \$225. From West Bend: 800-367-0111.



Tupperware's new line is so well designed it's now in the Cooper-Hewitt museum; sets from \$12. Call: 800-858-7221.

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Power house

U.S. power companies have sponsored a half-dozen "environmental demonstration houses" to show the public ways to conserve natural resources, especially by reducing energy use. The most stylistically daring examples are called L.A. Casa (pronounced *la casa*, Spanish for house), designed by Los Angeles' Sussman/Prejza for Southern California Gas. On one model (left), a semicircular roof plated with zinc—which transmits little heat—shades a patio. Interior walls slide for maximum breezes. Appliances are high efficiency (and, of course, powered by gas). One facade, known as a "smart wall," holds plumbing and wiring, so that new technologies can simply be snapped in later.



While there are no plans as yet to construct this scheme, Habitat for Humanity will build three side-by-side examples of a simpler, more

traditional L.A. Casa (above) this year for low-income residents of the Watts neighborhood. White stucco exteriors will deflect heat. Walls will consist, in part, of recycled telephone books. One facade per house will be "smart," if owners are interested. The houses will be open to the public (call 310-836-3939 for schedule). —Eve M. Kahn

The dirt on moving to the country

Urbanites who dream of chucking it all to live in the country should browse through *Sticks*, a new newsletter published by a former New Yorker who made the jump to rural New England six years ago. Each issue profiles a current hot spot (Woodstock, Vermont; Missoula, Montana; Eureka, Arkansas), noting the price of a

burger and fries, the going rate for the average house, the social scene in general (in Woodstock, for instance, "they roll up the sidewalks promptly at 6 P.M."). Locales receive a "Sticks rating," with one stick falling on the low end of the exurban spectrum, five indicating bucolic bliss. Particularly useful are the interviews with innkeepers, tele-



commuters, and guide-service operators who have gone the urban-rural route themselves and tell you what to expect—more work than you might think, less time for soaking up the local scenery.

Running a Vermont inn during the fall leaf season, for instance, means a flurry of meeting, greeting, and cleaning, as well as peeling vegetables. "The first three years we worked all the time," reports one inn owner.

Although at \$36 for six issues we would have liked a bit more, overall we'd give *Sticks* three and a half sticks. Published by Moose Mountain Press, RR 1, Box 1234, Grafton, NH 03240. —Sara Hylis

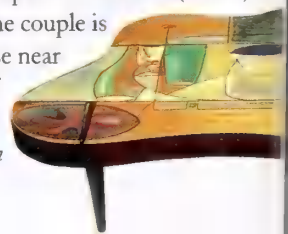


Telling stories

Can a desk depict the sadness of lost love? Or illustrate the history of human production? In the hands of Catherine Roseberry and Rob Womack (above), furniture acquires layers of meaning, along with fresh coats of enamel. Working under the name Co-

oratura, this husband-and-wife team create rich detailed paintings on furniture found in flea markets and antiques shops. "Period furniture has its own personality, form, and past," says Roseberry. "We start from there and can go anywhere." Her work (above) is figurative and narrative, drawing on a dream or fable. Womack's is architectural—empty rooms and deserted cityscapes—or abstract (below).

When not working on commissions, the couple is stripping the woodwork in their farmhouse near Richmond, Virginia. Then they take off in search of an Empire dresser or Deco console to paint next. —Rick Mashburn

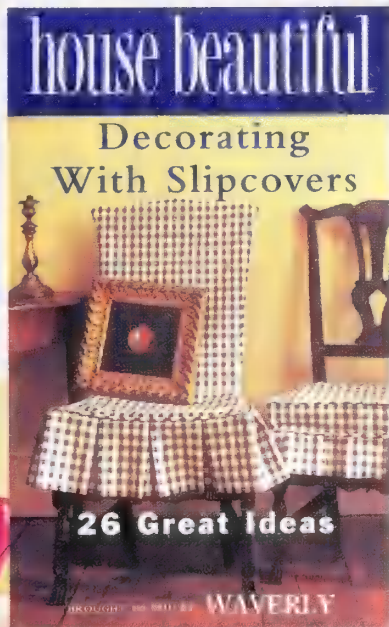


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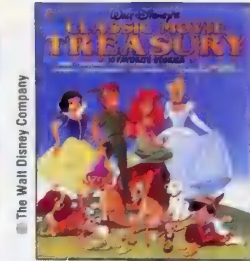
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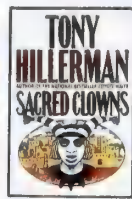
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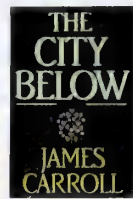
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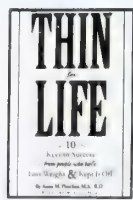
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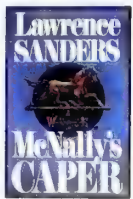
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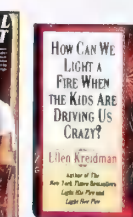
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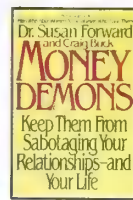
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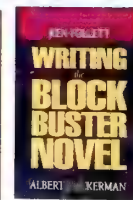
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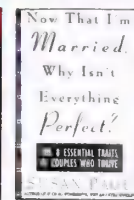
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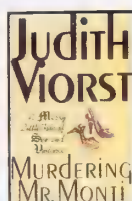
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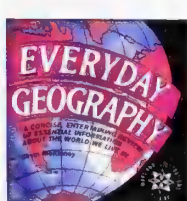
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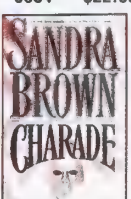
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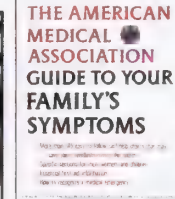
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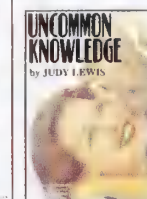
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In harmony with the house

*When designing a garden consider these things:
Will it be a logical extension of your house, will it provide views
from the windows, will it lure you outside in all seasons?*

BY PAGE DICKEY

In the early years of my gardening career, I plunged into digging and planting without giving any thought to a landscape plan, without having any scheme at all. The joy was simply in the doing. My first garden as a young homeowner was an L-shaped bed of perennials and roses plunked down in the middle of a scruffy lawn. No path led to it, just a worn line in the grass where I came daily—hourly—stumbling down a slope to get to my patch of heaven. The fact that it had no design, no connection to our house or to the rest of the property never occurred to me. I revelled in planting and weeding, tending and sniffing, watching the miraculous progression of growth.

My husband still teases me about my feeble attempt to justify that first garden in its landscape. I went out and bought a twenty-foot length of picket fence, painted it white, and propped it up behind my bed. It went nowhere and was attached to nothing. But oh, what fine roses I grew against it!

It was not until we moved to our next house that my eyes were opened to the possibilities of creating a garden in harmony with the house. This was what the original owner, a landscape architect, had done for our turn-of-the-century house. On the long south side, where French doors opened from all major rooms, he had built a garden on two levels to deal with the sloping grade. He planted crabapple trees to shade the grass terraces and laid out flower borders along the stone retaining walls. At the far end of the lower terrace, a yew hedge separated this formal area from the wilder part of the property; through two openings you caught glimpses of the meadow and woodland beyond.

During the eight years I worked in this garden, the wisdom of the Edwardian landscaper seeped into my consciousness. I rejoiced in the beauty of his carefully thought-out structure—the way the garden seemed to flow from the house, how gracefully the terrace led you down into the landscape, how pleasing the views were from inside. I realized that my predecessor had sited the most formal

For her small lot—one and a quarter acres—garden designer Melissa Orme planned an allée of crabapples, formal beds for flowers and vegetables, and a small meadow. The flower beds were designed to look best when seen from above, from the deck of her house.



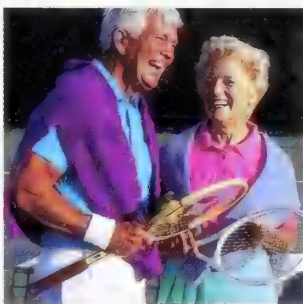
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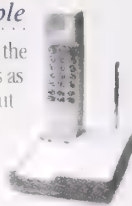
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area nearest the house where the straight lines of the stone retaining walls and flower borders would complement the straight lines of the building. This, I discovered, was a practice advocated by many great gardeners, among them Russell Page and Graham Stuart Thomas. I learned from the simplicity of the original owner's design. Instead of planting a hodge-podge of flowering trees near the house, he had used only crabapples, giving continuity and serenity to the scene.

When we moved again I went from having a lush, mature garden to having none at all. Thirteen years ago the acre around our present house had no structure, no terraces, no paths or steps, no walls or hedges—just a bare lawn surrounded by a weed-choked perimeter of native trees. But thanks to the example set by the Edwardian gardener and to the garden books I had been avidly reading (they reinforced what I had learned from him), designing a garden to fill the empty space was not such a daunting prospect.

Because our 19th-century farmhouse was fairly symmetrical, I decided to start the planning of the garden at its door, drawing axes from them, working my way out in uncomplicated geometric patterns. I spent the first winter after we moved in sketching rough ideas on graph paper. I was miserable without a flower garden, so its site was my first consideration. Where was the land flat and sunny? How would the garden look from the house? Would it be easy and pleasant to walk to? What would I use as a background to frame the flowers? When the plan on paper looked right, I went out with string and bamboo stakes and laid out on the ground. (Garden lime is also handy for tracing a design; its whiteness stands out well against earth or grass.) Then I walked around the outline, stopping to eye it from various vantage points to see if the scale of the beds looked right in relation to the house.

In my plan the main axis went from the front door on the south side of the house out to maple trees at the edge of the property. It ran through the center of the garden, a square of existing lawn

with my new flower beds on four sides. I made the square as big as I could without getting too near the shade of the tall maples, and I allowed space for a hedge around the perimeter to give the garden a sense of enclosure. I planned to put a bench under the maples; from there you would be able to sit and look back through the flower beds to the front door.

Having satisfied my craving for flowers, I turned my attention to a terrace. The value of including a terrace, however small, is obvious, for it is the essential outdoor room, the natural transition between house and garden. In our case, it seemed appropriate to plan a small gravel area just outside the French doors of the kitchen, convenient for meals on warm days.

The garden around our house has grown more complicated since that first year. New areas with different themes or color schemes have been added, threaded through with paths for our enjoyment. These paths, seen from the house, lure us out at all times of the year, if for no other reason than for the pleasure of taking a stroll or of lounging in a chair at the end of a path.

The ease or grace with which you enter your garden, and are enveloped by it, is of utmost importance. For this reason I think raised decks are an unfortunate development in the design of new houses and in the remodeling of old ones. They separate you from your garden, force you to view it from above, and deprive you of the sense of being within it. I have been watching with interest as a neighbor of mine, Melissa Orme, dealt with the problem of relating her garden to a backyard deck. Orme is a garden designer as well as a painter, so I knew that her solution would be carefully thought out. Taking advantage of the height of her deck, she laid out formal beds on the lawn below and planted flowers and shrubs in colorful patterns that would look like a parterre when seen from above. Steps on the side of the deck go down to ground level where Orme plans an allée of fruit trees leading to this flowery enclosure. Past iris and cranesbill, roses and standard lilacs you walk through the garden, then under

a rose-and-clematis-draped arbor and down three stone steps to narrow vegetable beds nestled under the slope of the hill. These are divided into diamonds by clipped hyssop and box. From here a curving path meanders through a small meadow to rustic chairs in the shade of some white pines at the end of Orme's property. It would take a very indolent guest indeed not to be tempted to leave the deck for the adventure of a walk in the garden below.

Sometimes it's fun in gardening, as it is in almost any endeavor, to reverse an accepted design principle. In one of my favorite gardens the most formal area is hidden, a two-minute walk away from the old 18th-century farmhouse and its brick terrace overflowing with flowers—pansies, roses, and campanulas in narrow beds by the house, sweet-alyssum in the crevices between the bricks, scented geraniums in pots at the terrace's edge. Standing on the terrace in this fragrant floral chaos, you look across a small arc of lawn to a meadow of high grass dotted with old apple trees. A mown path curves out from the lawn through the high grass and disappears from view among the apple trees. The secret of its destination lures you out from the terrace to walk through the meadow and trees where, at the end of the path, you find a rustic stone wall. Inside the stone wall lies an enchanting flower garden divided by two wide grass paths that cross in the middle. Each of the four planting beds is designed in a pattern of diamonds or circles, probably taken from a knot-garden design. But there are no rigidly trimmed hedges, rather billowing herbs, robust perennials in brilliant colors, exotic tree peonies, and clematis climbing up old iron supports shaped like umbrellas. The formal part of the garden comes as a delicious shock after the informality of that curving walk through the meadow. And you realize how delightful it is to plan something unexpected, to allow for a little mystery in your backyard. ■

Page Dickey, author of Duck Hill Journal (Houghton Mifflin, \$20), last wrote for House Beautiful in April 1994.

EASY CHAIR.



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A music pavilion that feels like a country villa is the latest design by William Rawn, who first made his name as architect of the residence in the best-selling book House



Tanglewood's new hall

BY JOSEPH GIOVANNINI

As he crosses the music meadows of Tanglewood, turning and looking at the fields and woods, William Rawn, at six feet eight inches, could be a displaced Boston Celtic searching for a stray basketball. Instead, think of the Boston architect as a human divining rod sussing out the secrets of the Lenox, Massachusetts, site for its views and character. This wholesome California-born designer, who likes to wear jeans and downs a glass of milk with every meal, focuses his attention on the architect's fundamental task of sitting a building so that it fits gently in a landscape.

"Tanglewood opens up to the public in a simple way, as though a democratic spirit is welcoming you to the estate as a

guest," explains Rawn, speaking about the famous concert grounds where he has recently completed a music pavilion: "No signs tell you where to go or what to do. There is just a direct simplicity and understatement, even a humility."

At the end of a path through a New England wood, beyond the beloved music shed built in the late 1930s, this summer's visitors will come upon a new concert hall. It is a solid, spare brick building which Rawn has settled in a grassy hollow next to majestic hemlock trees. With a vaulted roof and timber loggias saddlebagged to the two long sides, the building does not imitate barns or farmhouses. Its simplicity and rectitude suggest a Shaker meeting hall, and its gravity recalls even more ancient architecture. Inside, the tall, long rectangular hall resembles the kind of Congregational churches that brought



Seiji Ozawa Hall (ALL VIEWS) is named for the esteemed musical director of the Boston Symphony Orchestra, who has conducted at Tanglewood for 21 years and who inaugurated the hall this July. William Rawn, architect of the new 1,200-seat auditorium, placed two-tiered loggias on the long sides, providing audiences with breezy places to gather during intermission and enjoy the Berkshire landscape. Sliding end panels open the hall to an additional 2,000 concertgoers on the lawn.

North American democracy. "I tried to capture something essential about New England character: a restraint that has nothing to do with fussiness," says Rawn.

The new building, set among the outbuildings of the old Tanglewood estate adjacent to the original Tanglewood, is the Seiji Ozawa Hall, a 1,200-seat auditorium for the recitals, chamber concerts, and orchestral performances of the summer music school—the Tanglewood Music Center. The Boston Symphony will also record here. Rawn calls it "a big room," for despite its size and volume he kept it intimate—"so you can see the whites of people's eyes in the opposite balcony." The warmly colored interiors, with two tiers of continuous wood-tiled balconies and boxes all directly accessible from the outdoor loggias, wrap the hall, gathering people into a company, humanizing the space. The acoustic engineer required a shoebox hall, and Rawn emphasized the geometry with many elaborations on the square and cube.

Most remarkably, Rawn has captured all the pleasures of a house in the country. Glass-paned doors on the two long sides allow cross-breezes, and daylight suffuses the entire space because of the generous clerestory windows judiciously signed to screen direct sun. The two loggias on the side decks act as sociable summer porches, framing views into the

landscape. Rather than being hermetically sealed, like so many halls, this is a music pavilion perfect for a Beethoven symphony thundering in concert with a summer storm. Conductor Seiji Ozawa inaugurated the building this July with a performance featuring John Williams, Yo-Yo Ma, and Peter Serkin.

Fans of Tracy Kidder's best-selling book *House* (Houghton Mifflin, 1985) may remember Rawn as the Yale- and Harvard-trained lawyer turned architect whose first independent commission was the modest Greek Revival house near Amherst, Massachusetts, the book's subject. Eleven years ago he opened a one-man, two-room practice on Tremont Street in offices overlooking the Boston Granary Burial Ground (resting place of Paul Revere). While the paint was still wet on Rawn's shingle, Kidder's account of the construction of the house introduced its architect to hundreds of thousands of readers.

The decade since has proved very productive indeed. In 1985 Rawn's career accelerated as commissions for houses turned into commissions for housing, thanks to his client the Bricklayers and Laborers Non-Profit Housing Co., Inc. He became celebrated for his social conscience in a time of rampant designer egotism. Over the last several years his career has grown with institutional commissions. With Robert Venturi and Frank Gehry, Rawn was chosen as an (Continued on page 113)

KRAVET

*This Classic Queen Anne wing chair
is one of 23 chairs with the possibility of
980 custom variations - all designed by Kravet.*

*It is reminiscent of the historical age of
18th Century magnificence.*

*This fabric of swags and tassels,
evocative of that era, is one of
21,485 exclusive woven jacquards.*

*Our 6 children admire
the subtle charm and superb quality
of this elegantly styled wing chair.*

*However, to us,
it is a place to cuddle and read
fairy tale classics
like "Cinderella"
to our
4 grandchildren.*





Small packages

This issue is a wonderful demonstration of the old maxim that good things come in small packages. The packages in this case are houses—small houses that live big.

The first is only two rooms connected by an open porch. The getaway house of two architects and their young sons, it is set down on the only flat land in the middle of their California hillside vineyard. The living area at one end and the sleeping area at the other are separated by a breezeway that opens onto a spacious lawn extending the family living space to all outdoors. In the open air surrounding the 640-square-foot house there is everything from a dining area under the trees to a bathing platform to a gazebo-size chapel where the couple was married.

On the other side of our broad continent, and as traditional as the vineyard house is modern, stands a tiny Maine cottage whose “fourth room” is also an outdoor space. But unlike the ample interiors of the California house, this cozy cottage is

filled with rustic furnishings and decorative objects; even the kitchen cabinets are trimmed with branches acting as moldings.


In a New York City loft, the designer-owners tuck their three young children into ship’s-cabin-like rooms flanking a communal hall that serves as their indoor playground. When the weather is fine, both generations like to move to the roof for fun and games.

A small 100-year-old cottage on Martha’s Vineyard was enlarged to include an up-to-date kitchen/dining room with a master suite above. The rest of the rooms are modest in size but generous in comfort and style, and again the outdoors is the leisure location of choice.

The four homes and sets of owners could not be more different, but we know that these kindred spirits would understand each other perfectly if they were to meet outside the pages of the magazine in which their shared experience is celebrated.

Louis Oliver Groppe

EDITOR IN CHIEF

A photograph of a modern outdoor pool. In the foreground, a large, dense bush with green leaves and small red flowers is visible. To the left, a dark-colored lounge chair with a white cushion and a matching ottoman sits on a light-colored stone patio. The pool itself is a large, rectangular body of water with a white stone spillway on the right side. In the background, a white stone wall with a central rectangular opening is visible, surrounded by lush green trees and foliage. The sky is overcast.

Barry Beer, a Marina del Rey landscape designer, placed the spillway of his "infinite-edge" limestone pool 75 feet above the Malibu surf, creating an endless horizon for endless summer.

Idylls of

The glint of sun on water...sheer white curtains moving in the breeze...shells stacked on the mantel. Such is the stuff of a summer place—whether villa or cabana, slipcovered in silk or in canvas. A retreat should be the quintessence of pared-down ease, needing nothing more than a good airing out to start the season. Basics are simple furnishings, all things neutral and natural and, of course, windows flung open to the wind, the light, the view. Here are snapshots of designer Shangri-las from coast to coast—each a cocoon of bliss

s u m m e r

BY DARIAN DIZON





Delightful days of oblivion stoked by the sun is the promise that should await us at any summer hideaway. For designer John Saladino, summer is "the pure fantasy of a tent" (LEFT): pellucid light, diaphanous netting, a terry-cloth-covered sofa. "I think of this room as stopped in time," says Saladino of his design for the Alexandria Decorator Showhouse in Virginia, bringing the metaphor to life with the clock-face coffee table by Niermann Weeks. Wicker-chair fabric, China Seas. Montecito sofa and slipcovered chairs by Saladino Furniture. Sofa fabric, Absolutely Terry. TOP RIGHT: Designer Charlotte Moss created a summer scheme of bamboo and wicker against a muted print and Indian seagrass mat. Moss chose seashell-trimmed linen sheers, beach treasures for the mantel (CENTER RIGHT), and even shell-embroidered sheets (BOTTOM RIGHT). Leafy fabric on walls and Bridgehampton Natural curtains by Schumacher. Bamboo furniture, Newel Art Galleries. Carpet by Rosecore. Framed map collage on mantel, Charlotte Moss & Co. Bedding, Palais Royal. Room from Rogers Memorial Library 1993 Designers' Showhouse in Southampton, New York.







This sod-roofed garden pavilion (LEFT) is the brainchild of architect Dale Booher and landscape designer Lisa Stamm of the Homestead Garden & Design Collaborative in Shelter Island Heights, New York. Gaura, blue delphinium, and heliotrope dot the garden. TOP RIGHT: "Memories of Barbados" prompted designers Hethea Nye and Ralph Harvard of R. Brooke Ltd. to choose oversize furniture, a big beach painting, and tropical shutters for a bungalow. Club chairs and fabric, Brunswick & Fils. White painted furniture by Nicholas Haslam at Lars Bolander Ltd. Seagrass carpet by Stark. RIGHT, CENTER AND BOTTOM: A splash of red in a basic blue-and-white palette is "like a burst of geraniums," says designer Tonin MacCallum, choosing a pretty Scalamandré floral and check. Even with an elegant canopied bed and Venetian desk, a shot of whimsy such as a red grosgrain trim lends informality. Rag rug, Stark Carpet. Antique painted desk, Julia Gray Ltd. Point d'esprit curtains, Country Curtains. All designs these two pages at the Rogers Memorial Library 1993 Designers' Showhouse in Southampton, New York.

For more details,
see Reader Information



Curtained and cupolaed,
a poolhouse (THIS PAGE, TOP LEFT
AND CENTER) can be as much
living room as cabana. Interior
designer Noel Jeffrey used
metal chairs from Newel Art
Galleries to "bring a little of
the indoors *out*." Chair
fabric, Madagascar Cloth by
J. Robert Scott Textiles.
Day bed, Malmaison Antiques.
Linen Damask seat fabric,
Decorators Walk. Square
pillows, Canterbury Check by
Schumacher. Iron *étagère*,
Lexington Gardens. OPPOSITE:
This shipshape studio was
inspired by interior designer
Richard Keith Langham's
Gulf Coast boyhood. The bed
is like a hammock; fish-
patterned curtains have boat
hardware tiebacks
(DETAIL, TOP RIGHT). Curtain
cloth hand-painted by
Liza Spierenburg and Natasha
Cowger Bergreen. Linen
canvas on mattress, Henry
Calvin. Ottoman leather,
Edelman Leather. Upholstered
chair and Javanese batik on
pillow, Richard K. Langham.
Poolhouse and studio
at Rogers Memorial Library
1993 Designers' Showhouse,
Southampton, New
York. THIS PAGE, BOTTOM: The
rose walk made by
weekend gardener Barbara
Robinson of Washington,
Connecticut, flanks the grassy
path to her summerhouse.





Camp Blue Heron

Can we ever again feel about summer the way we did when we were children? At their rambling seaside farm on Martha's Vineyard, Tony and Anne Fisher prove that it's never too late



"Kids everywhere, dogs everywhere—that's what it's really all about," says decorator Joe Nahem. TOP: A '39 woody wagon and a split-reed porch set of the same vintage help turn back the clock. ABOVE: Miasha Fisher, far left, with friends Ty and Jeffrey, in front of the 100-year-old house; designers Soikkeli & Co. added the porch as well as a new kitchen and master bedroom under the two gables at the far right.

OPPOSITE: Iced tea off the master bedroom.





Stark black-and-white photographs come as a surprise in a country living room, RIGHT and LEFT. Sofa slipcovered in a Clarence House cotton check; striped cotton rug by Patterson, Flynn, Martin & Manges. "Crown of Thorns" Tramp Art cocktail table from Paula Rubenstein Antiques.



Living here are four dogs, two barn cats, one house cat, four horses, four ponies, and their extended family: RIGHT, Miasha Fisher (center) with friends Ty and Jeffrey; OPPOSITE BELOW, daughter Tora with Tony and Anne Fisher. Weegee, a bearded collie, shepherds the flock.



BY STEPHEN DRUCKER
PHOTOGRAPHY BY
LIZZIE HIMMEL
PRODUCED BY
CAROLYN ENGLEFIELD

Man Ray is listening to Mozart in his stall, with Lafite and Elias and the rest of the horses; Weegee is barking himself into a state; and Keshi the pig is contemplating his pen, which is anything but a sty.

The Fisher children have gone exploring. Their stepmother, Anne, is over the hayloft, thinking horses, as opposed to fashion which she does for Galleries Lafayette. And their father, Tony, the fortyish man with the baseball cap pulled down to his eyebrows, is out and about trying to make something new happen here at Blue Heron Farm.

Tony Fisher is always making something new happen at this New York family's 35-acre weekend compound on

Martha's Vineyard. The golf hole was doing (par three, with sand trap). So was the bocce court and horseshoe pit and the satellite dish and the boathouse stock with kayaks.

When he needed a garage for his 19 Ford woody station wagon, which he had restored to perfection, Fisher had a romantic old structure moved here from Vermont with the help of a barn restorer named Rick Anderson. When the horses and ponies needed a barn, he a



“Here the children can exercise autonomy. They leave early in the morning and come home when they get hungry. They’re so tired at the end of the day, they hardly watch television”



Two favorite rooms: The dining room (OPPOSITE) is a new addition to the house. Painted floors are combed square by square, like parquet. Windsor chairs by Randolph & Hein are not wood but steel. Window shades made of Nice Stripe by Brunswick & Fils. The library (ABOVE RIGHT) is red on red on red, including a down-filled sofa in calf leather from Edelman Leather; cotton/linen rug by Patterson, Flynn, Martin & Manges. TOP LEFT: Tony Fisher with Keshi, a Vietnamese potbellied pig weighing 140 pounds. ABOVE LEFT: Stone walls enclose the newly planted apple orchard.

Anderson had a 150-year-old white oak beauty dismantled and moved here from Pennsylvania, all 485 pieces of it. The three-story barn has since been wired for sound, both for the horses and the Fishers, who like to play pool above the hay bales.

As for the decoration of the relatively small four-bedroom clapboard house that is the center of all this action, Tony Fisher was able to make that happen in all of ten weeks. "I like deadlines," says Fisher, a partner in a real estate and finance concern in New York City. Fortunately so do Tom Fox and Joe Nahem, of Fox-Nahem Design, the Manhattan-based decorating team he hired.

Fox and Nahem had never before done so frankly decorative a project; they might be called recovering minimalists. Fox

received his earliest training with modernists Bray-Schaible, but decorating has changed a lot since then. Fox says: "The discipline I learned from Bray-Schaible helps, but now there's much more freedom, much more self-expression, a real celebration of Americana."

"American and easy" was what the Fishers wanted, and they gave their decorators quite a lot to work with: collections of fish lures and quilts and antique flashlights and baseball caps; paintings and photographs and half-models of ships; and most of all, the right attitude about country life. "While we were designing this, we were conscious that things were always going to be changing," says Nahem. "The Fishers aren't the type of people who would never move anything an inch after installation day."

Fox and Nahem found their own balance in what they call "cleaned-up country." There is no shortage of color (as you might have guessed, Tony Fisher is "a red person") and certainly no shortage of pattern (what with all those lively fabrics and wallpapers, and walls and floors combed, striped, and striped by a local painter, Jeff Entner). There are, however, surprises, like Anne Fisher's collection of black-and-white photographs by artists such as Walker Evans, bringing a sophisticated dimension to this country house.

There were no architectural changes to make. The tiny 19th-century house had already been expanded by a local firm, Soikkeli & Co., with a new kitchen and dining room, and a master bedroom suite above it. A new porch ties the addition to the house, leaving nobody





Always room for one more:
Each child's room has a steel sleigh-
style trundle bed (ABOVE) by
Randolph & Hein. Huntingdon Red
wallpaper by Clarence House; Medici
Plaid taffeta pillows and shades by
Brunschwig & Fils. RIGHT: *Red Barn* by
Oscar Bluemner, an American
Precisionist, hangs in the guest room.

For more details,
see Reader Information



The striped walls of the
master bedroom (RIGHT) are hand-
painted, not wallpapered.
Window shades made of Animal Trellis
Blotch fabric by Christopher
Hyland; sofa covered in Jeu de Dame
by Clarence House; ottoman fabric
by Carleton V. OPPOSITE BOTTOM RIGHT:
Antique fish lures, an old table fan
with its nostalgic sound.



suspect that it wasn't always there.

Floor plans were used, but not slavishly. In the end, Fox and Nahem were so efficient that they found the time to stock the house with dishes, flatware, bed linens, just the right white towels monogrammed Blue Heron Farm, and heavy old table fans with that distinctive *Summer of '42* whir.

Blue Heron Farm is, however, much more than the charming little house that everybody comes home to at the end of the day. In fact it's a slightly different place to each member of the family. For

Anne Fisher, the farm means her horses and the training ring and the romantic old barn and her many gardens: the kitchen garden and cutting garden and flower borders, as well as vegetable gardens and a cornfield so abundant that she never has to go to a roadside stand.

For daughters Tora and Miasha, Blue Heron means child-size rooms under the eaves, with a trundle bed at the ready for sleep-overs; the unrestricted run of 35 acres; an extended family encompassing all the children whose parents work on the

farm. "This place is about us as a family," says Anne Fisher, "about our children, our future grandchildren. It's for us to grow old in. We see this place just going on and on forever."

For Tony Fisher, Blue Heron Farm was a fantasy realized, a re-creation of all the pleasures of his first summer at camp in Maine as a seven-year-old. That camp had a '39 woody, too.

He says, "We often find ourselves saying, 'We wish we could be kids here.'"

They are, of course.



"There's so much more decorating freedom now, much more self-expression, a real celebration of Americana," says Tom Fox, who was once a gray-commercial-carpet minimalist. The ultimate compliment from decorator Joe Nahem to their client: "I could move in here tomorrow"





Visual media

A film-producing couple slipped easily from one design mode to another when they worked with their interior designers on this Santa Barbara weekend house

The broken pediment of tin that serves as the overmantel (OPPOSITE) once topped a New York City building; it was brought in by the previous designer, John Saladino. This page, CLOCKWISE FROM TOP LEFT: The sofa by Lembo Bohn Design Associates is slipcovered in a quilted fabric by Summer Hill. Buttons for the backs of the dining chairs came from a flea market. To brighten the kitchen area the designers opened the floor plan. A cluster of candlesticks is lit at night.





The designers added architectural interest to the bedroom (ABOVE) by inserting a heavily corniced wall of raised paneling flanked by bookshelves. Fortuny cotton covers the headboard. BELOW: On the vanity table in the master bath, jewelry spills from an antique mahogany box. OPPOSITE: The reason for being here—the glorious ocean view.

For more details, see Reader Information

BY MARILYN BETHANY
PHOTOGRAPHY BY DOMINIQUE VORILLON
PRODUCED BY BEVERLY MCGUIRE

It was an unconventional job interview:

four people strolling the beach and agreeing about certain outré film sets and French design aesthetics. “They hired us on the spot,” says Joseph Lembo of Lembo Bohn Design Associates. Lembo’s partner, Laura Bohn, expressed her pleasure by promptly sketching a new plan for the kitchen, solving a traffic problem that had, as she sat there, driven her crazy.

Good, fast decision-making matters to all four involved—certainly to Lembo and Bohn who, though based in New York, work all over the world, and certainly to their clients, Susan Harris and Paul Witt. Between them, legendary sitcom writer Harris and producer Witt have five children, roughly a dozen television comedy series (including *Soap*, *Benson*, *The Golden Girls*, and *Empty Nest*), and any number of feature films (including *Dead Poets Society*), with several new ones currently in the works.

“The house was redwood—a typical sixties-seventies house,” says Har-

ris. “It was like living in a cedar closet.” In fact when they bought the place a decade ago, its principal selling points were community and commute. Little more than an hour from L.A., the house is at the far reaches of an unpretentious gated compound of beach cottages. Though only about half an hour beyond Malibu and Broad Beach, the hot spots where all Hollywood flees on weekends to escape everything but itself, spiritually it is a distant place.

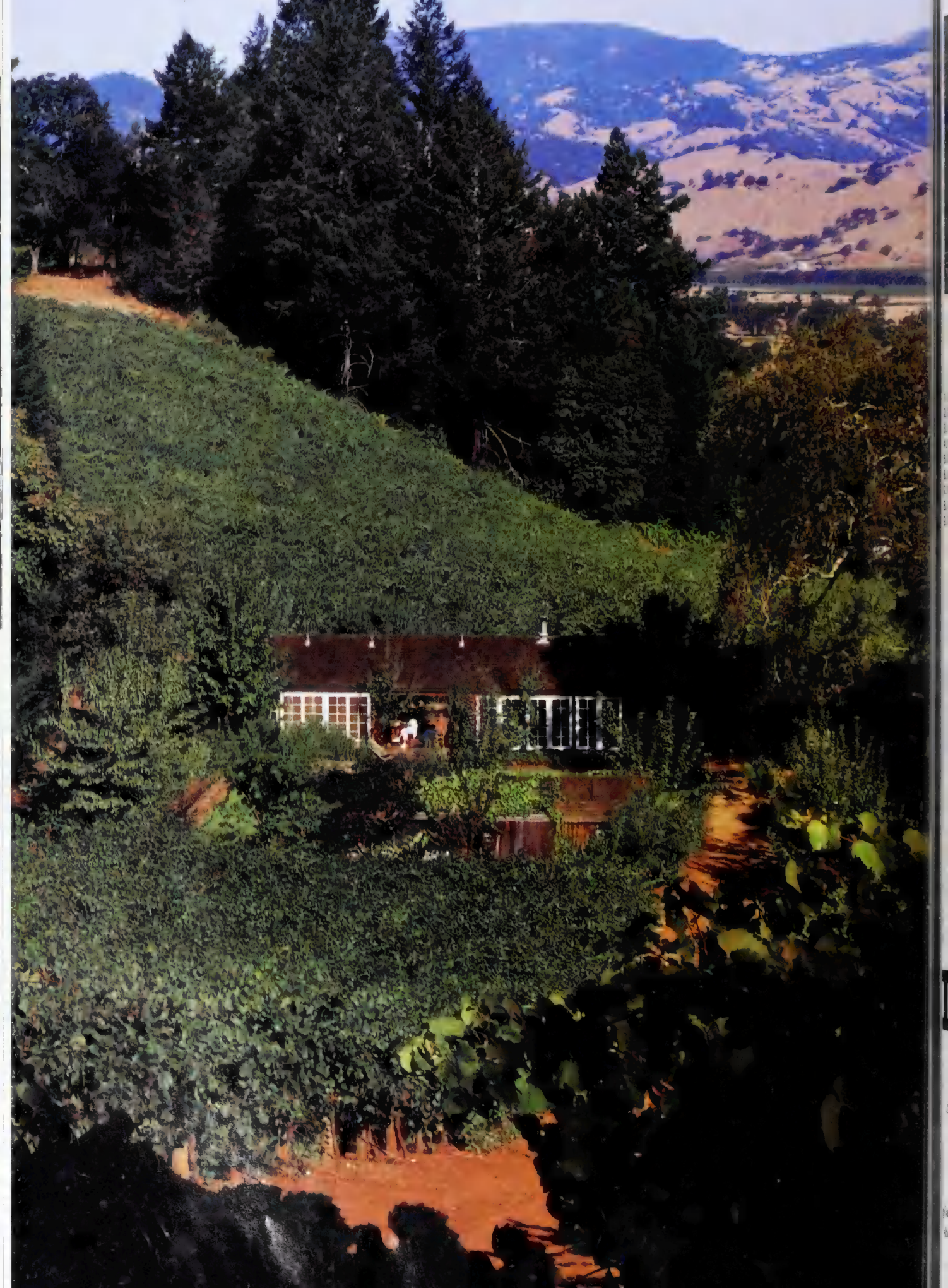
The influences that have shaped Harris and Witt’s taste are far-flung as well. In the end, the look of their beach house owes more to Cap Ferrat than to Big Sur. “We travel a lot,” says Harris. “You see things; you get ideas. Yes, it’s an American wooden house on the central coast of California, but we’ve

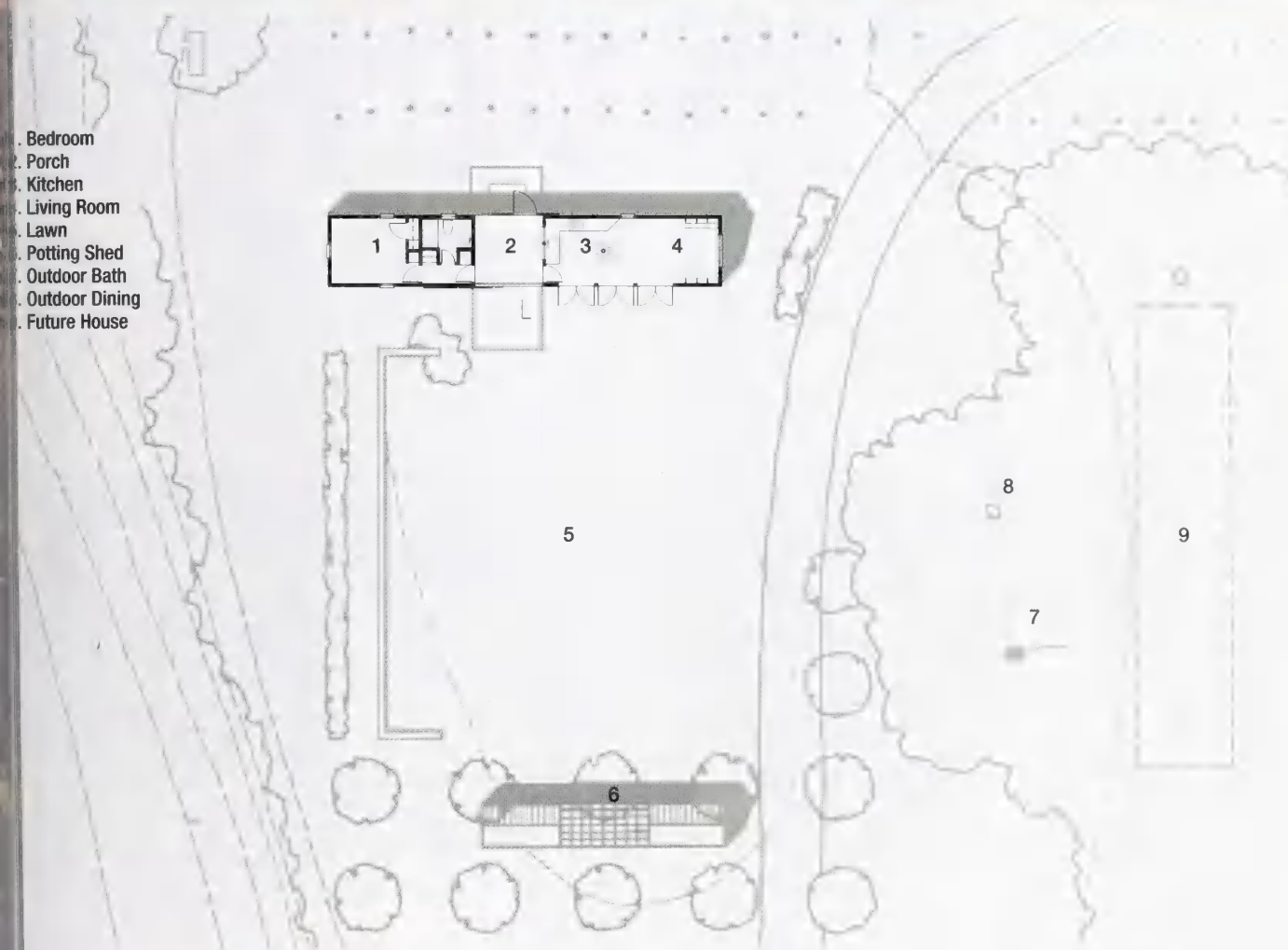
spent time in the south of France and time on the Amalfi coast. It shows.

Despite their overstuffed schedule, Witt and Harris were very much involved in the project, which entailed tearing down walls and raising roofs as well as choosing fabrics and poring over color chips. “Working in a visual medium one tends to notice what makes a room dramatic or soothing or wrong,” says Witt. “To our delight, Laura and Joseph appreciated our input and were very collaborative.”









In case of rain

Architect William Turnbull and his family shelter in a 640-square-foot house when they are not enjoying the outdoors at their California vineyard

The house is set on the one flat area of the hillside. The architect likens the surrounding vineyard with its geometric plantings (OPPOSITE) to a formal French garden. ABOVE: Plan shows how the landscape was ordered to form outdoor rooms: shady dining area and outdoor bath. TOP: A row of doors dissolves the boundary between indoor living space and the lawn.

"California architecture has been defined," William Turnbull, Jr., says, "as landscape design with occasional rooms in case of rain." A perfect example is the weekend house that he designed for himself, his wife, Mary Griffin, and their two small boys. It measures only 640 square feet, while their land, half of it a vineyard, amounts to 49 scenic hillside acres in northern California.

Both Turnbull and Griffin are architects but they had never previously designed a house for themselves. When they married, Turnbull already owned the property with only a well house on it. Although Turnbull had lots of schemes for a place of their own, Griffin was afraid that by the time they were satisfied with one of them, the children would be grown up. So the couple decided to build a diminutive interim house across from the well house, which they extended to include a potting shed and bathroom.

With the guidance of Matthew D. Sylvia, the contractor who worked on the renowned Sea Ranch community with



Turnbull and Charles W. Moore, the whole family, even the little boys, pitched in to build the house. This was Turnbull's design but it was Griffin who suggested putting the porch in the center, and he says that's what makes the plan work. In summer with the facing doors open, the porch serves as a breezeway and dining room. In winter with the doors closed, the porch becomes a mudroom and sun room. All year long it affords privacy to the two rooms adjacent to it.

Between the house and the potting shed lies an 80-by-80-foot lawn—an all-purpose outdoor living room and playing field. On

one side of the grassy swath is a shady summertime dining room under a canopy of mature oak trees. A treehouse with an outdoor bath below it nestles in another oak.

"We knitted the house into the existing landscape to make it look older," Turnbull explains. "The structure is so simple it seems inevitable. Except for the metal chimney it might just as well have been built in 1882 as 1992." The family has found that the simplicity of this house provides such a pleasant counterpoint to their weekday life in San Francisco that plans for a larger house have been suspended—unless they move up to the vineyard full-time.

The huge square window at one end of the house (ABOVE AND BELOW) is like a living landscape painting. Below that window, a built-in bed is one of the places the children like to sleep. BELOW: A few pieces of furniture by Scandinavian designers were deemed sufficient to furnish the living room.





A corner of the living room serves as a kitchen, and a Rais & Wittus fireplace/stove warms the space.

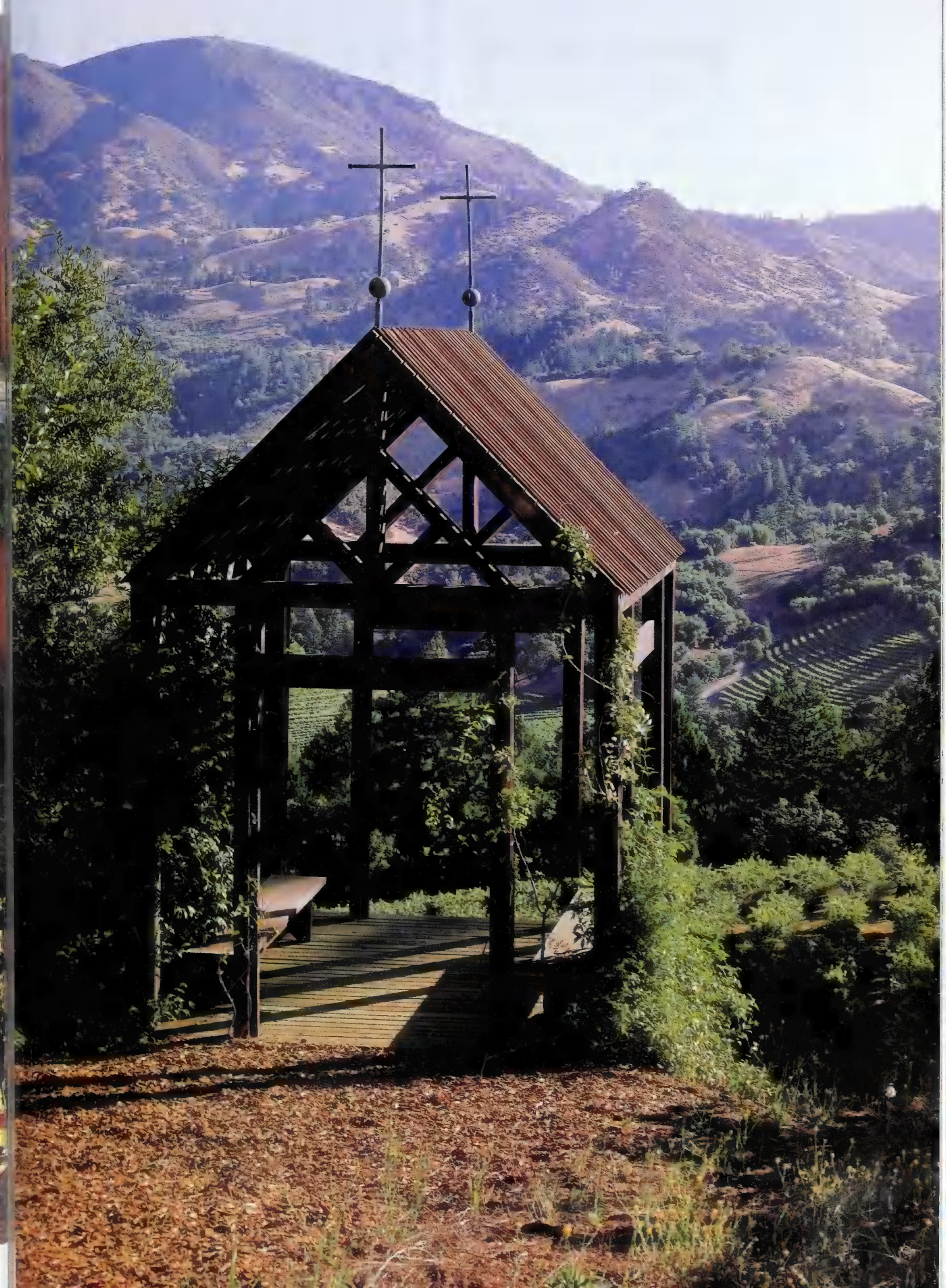


A gazebo topped by two crosses made from plumbing pipe (OPPOSITE) was built for Griffin and Turnbull's wedding ceremony on the vineyard. CLOCKWISE FROM TOP LEFT:

Douglas fir walls are burnished by the light that shines through a wall of windows and doors. Smith & Hawken picnic table and benches in center porch; across the lawn is the potting shed. Griffin tends her plants outside the potting shed. The boys enjoy bathing outdoors under the shade of an old valley oak.

For more details, see Reader Information





A rainbow of

Handmade colored glassware, from left:
Venetian swirl plate at Camille Mizzi. Calipso flute
revising Murano tradition, at Henri Bendel.
Orrefors's cobalt Confettini pitcher with clear coating.
Blue Murano glass bottle, at Barneys New York.
Swedish Amazon pitcher with sheared top, at Kosta Boda.
Opaque blue goblet, at Camille Mizzi. New Glass
Gallery's bubbly Swiss bowl. Melted chartreuse droplets
and glass spiral adorning vase at Henri Bendel.
New Glass Gallery's V-bowl, with clear base.



glass

Spectrum-spanning glassware provides colorful choices for accenting a neutral setting or pointing up a vivid one. All the vessels can serve a practical purpose, storing and serving, but whether they are in active use or not, they make their handsome presence known. House Beautiful recently took a closer look at the handmade glassware market. Here are some of our favorites

PRODUCED BY KATHLEEN MAHONEY

PHOTOGRAPHY BY NED MATURA



For more details, see Reader Information

The p



ver of color

One of the few untouched raw spaces left in Manhattan's SoHo area has been transformed by Walter Chatham into a cheerful home for his family



To honor the power plant that originally occupied the space, the Chathams painted the staircase to the studio a bright orange (LEFT). TOP: Sometimes the stair is a jungle gym. ABOVE: A small space tucked off the living room, meant to be a study, is usually occupied by children playing computer games.



BY SUSAN ZEYON

PHOTOGRAPHY BY SCOTT FRANCES

"Living with children has had a profound effect upon my work," says Walter Chatham, who designed this family-centered loft. "They have completely destroyed my desire for glass doors, for example." Life with two sons and a daughter, 11, 9, and 4, has given their father an interest in an all-plastic environment and an infatuation with bright colors and indestructibility.

Chatham, an architect whose firm is based in New York City, has also designed projects in the Caribbean and at Seaside, Florida, where his work has been influenced by the local vernacular. Although he believes that "modernism is New York's vernacular," he has come to distrust style "isms," saying, "Classification tends to exclude other options."

He and his wife, designer Mary Adams Chatham, had the energy and vision of pioneers when they moved to SoHo sixteen years ago, long before the area bristled with fashionable shops and restaurants. With the arrival of the children, they expanded their original loft to include an additional floor of their building (published in House



The kitchen and dining area (ABOVE) are a buffer zone between the children's and adults' spaces. ABOVE LEFT: Lacking an outside window, the 4-year-old's room, where she is seen with a picture book, has a view into the kitchen. RIGHT: The children's hallway-gym includes a basketball net. FAR RIGHT: Open storage with the backs of the shelves painted apple green or lemon yellow sets off objects beautifully. TOP: The plan shows how Chatham organized the space with the master bedroom directly opposite the entrance.



1. Children's Hall
2. Laundry
3. Children's Bath
4. Child's Room
5. Kitchen
6. Dining Area
7. Living Room
8. Study
9. Master Bedroom
10. Master Bath





on the Chathams' antique bed (BELOW). Oak floor painted with green stripes. Of the harlequin dressing cabinet, designer, Mary Adams Chatham, says, "If I can't afford perfect piece of furniture, I design it." FAR LEFT: Ms. Chatham's rooftop studio, where she is now designing. NEAR LEFT: Container garden, a dining backdrop. TOP RIGHT: The rooftop playground is Rubbermaid heaven.

For more details, see Reader Information



Beautiful, March 1988). The children and their nanny occupied the top level, with an elevator connecting them to their parents' rooms below. As the children grew, the Chathams decided the family should share one floor, and they went loft hunting again.

"After seeing a lot of renovations we chose this space because it was not touched at all; it was totally pure," Mary Adams Chatham says about the top floor of an abandoned power plant. What the couple considered pure, most previous apartment hunters had considered a wreck; the space had been on the market for fifteen years.

When the Chathams converted the plant to a home, they retained a sense of what it had been by restoring the concrete floor and keeping the original beams, the latter now encased in Sheetrock. To flood the dim space with light, a wall of windows and four skylights were added.

"Living with our children is teaching me to operate more intuitively," Chatham says. "Color and light are the most joyful aspects of architecture."

Although all five Chathams share one floor, the architect organized the space to put some distance between the generations, creating a separate area for the children near the entrance. Here a 7½-by-30-foot hall that serves as gym and playroom is flanked by three ship's cabin-sized bedrooms, a bath, and a laundry room. The kitchen and dining area can be closed off from the children's space with tall metal doors. In the master bedroom at the far end of the space, an antique bed is strategically placed so that the Chathams can survey their entire realm without getting up. A staircase leads up from a corner of the living room to the top-floor studio and the roof garden where they enjoy their view of downtown New York.

Gifts to the city

Garden designer Lynden Miller believes that beautiful, lavish public gardens are good for people. She proves her point all over New York



If you cannot tell the difference between the perennials and shrubs in Lynden Miller's own Connecticut garden (BOTH VIEWS) and those she plants in New York City parks, you will be very pleased to hear it. Both privately and publicly Miller goes for richness of texture, subtle colors, overflowing beds. Favorite plants, front to back (ABOVE): *Phalaenopsis* 'Elegans' ("I like anything with big leaves"), striped *Miscanthus sinensis* 'Variegatus,' spires of *Cimicifuga racemosa*, *Alchemilla mollisi*. OPPOSITE: A cypress hedge separates the formal area from meadow of Queen Anne's lace.





In her own garden Miller experiments with plant combinations, especially in the Cottage Garden (TOP LEFT). Two border stalwarts: thistles and purple coneflower. TOP RIGHT: Crabapple tree was growing on the property when Miller and her husband, L. L. Miller, bought it in 1976. Main border (ABOVE) with *Phlox paniculata* 'Bright Eyes,' *Miscanthus sinensis* 'Gracillimus,' and other kinds of grasses. OPPOSITE: Joe-Pye weed and coneflower in the Cottage Garden.



The city was just waking up, but Lynden B. Miller was already directing traffic—volunteers were transferring hundreds of perennials from pots to the beds flanking the massive marble steps of the New York Public Library on Fifth Avenue. The fall air was nippy, and Miller was zipped snugly in a down parka that might once have belonged to one of her grown sons. She wore sturdy rubber-soled shoes on feet that never stand still. “I’ll be the one with white hair,” she had alerted me, as if her authoritative posture would not be enough to identify the energetic garden designer. Abandoning her coffee and half-eaten sticky bun, Miller instructed the muddy-kneed gardeners as they began to weave ferns and lady’s-mantle into the beds.

In financially strapped New York City, where does the money come from for these lush new plants? “I asked my mother if she would like to donate the plants. She was delighted,” said Miller before striding off to lead a tour of suburban gardeners to the recently refurbished Bryant Park behind the library, where she had designed two magnificent 300-foot borders in 1992.

If it’s a question of making her city’s green public spaces more welcoming, native New Yorker Lynden Miller will find a way. It has been her mission for twelve years (Her own mother is just one of many generous supporters who give their time and money). Miller’s luxuriant gardens are dotted around the city from the Bronx in the north, where she renewed the perennial borders at the New York Botanical Garden, down to Greeley Square at Broadway and 33rd Street. “I believe deeply that beautiful gardens are good for people,” says Miller, the gray-blue of her eyes intense. “Plants and flowers are essential for lifting the human spirit, especially for those who work or live in a big city.”

The belief that greenery will restore city souls is not a new one, but Miller’s take on it is. Her urban flower beds are planted as lavishly as those in her own garden in Connecticut. “My idea is that public gardens should be even more beautiful and special than the best private ones,” says Miller. “That’s why I use a great variety of lovely and unusual shrubs and perennials and I never scrimp on plant materials.” A painter before she took up gardening, Miller learned to manipulate shapes and colors when she made collages. This training, combined with her vast knowledge of plants and flowers, accounts for the sophisticated color schemes and compositions of her borders. Indeed, it was only after years of horticulture courses at the New York Botanical Garden in the Bronx and two years in England studying every garden she could get to that Miller discovered she preferred composing with plants rather than paint.

In keeping with her commitment to serve the public, Miller does not design private gardens. Except her own. A lifelong city dweller, she and her family escape to Connecticut on weekends, where the Millers’ garden is “a great joy” to her but not her defining work, she declares ardently. It is, nevertheless,

where she learned gardening by doing—on her knees yanking, transplanting, experimenting, missing, trying again. It was here that she came to love oak-leaf hydrangea for the shape of its leaves, blue oat grass for its cascading fountain effect, *Berberis thunbergii* ‘Crimson Pygmy’ for its deep maroon foliage, *Phlox paniculata* ‘Bright Eyes’ for its blast of pink, *Campanula lactiflora* for a profusion of purplish-blue flowers and *Sedum* ‘Autumn Joy’ for the texture of the florets in bud. These favorites appear again and again in the Connecticut border as well as in city gardens.

With a zeal that she herself calls “messianic,” Miller plunged into professional garden design in 1982, directing the restoration of Central Park’s Conservatory Garden at 105th Street



Miller (ABOVE) in the Conservatory Garden. OPPOSITE: Russian sage, sedum, blue oat grass, yellow coreopsis, and lamb’s-ears in the New York Botanical Garden.

and Fifth Avenue. Six acres enclosed by a wrought-iron fence, the Garden had been named for a greenhouse demolished in 1934. In 1936 a New York City landscape architect, Betty Sprout, designed the three-part garden with a huge expanse of lawn in the center, formal rose gardens to the north, and a flower garden (called the Secret Garden) to the south. By the time Miller took on the garden it had become a casualty of the city’s 1970s fiscal crisis—abandoned, rat-infested, and dangerously overgrown. “It was terrifying,” says Miller, “with big, dark hedges.” Central Park Administrator Elizabeth Barlow Rogers asked Miller to manage the Garden’s revival, be-

cause she wanted someone with “an artist’s eye.” Miller squelched niggling doubts about her own untested managerial skills, then bravely sharpened her colored pencils.

What nobody questioned was her determination to do the job right. There is a purposefulness in Miller’s petite bearing that conveys ambition. If you guess she is an adored only child, you are right. And while she credits her husband, Leigh, as being her indispensable coach (“He’s always telling me that if the job were easy, it would have been done before”), you get the feeling that Miller is a driving force all on her own.

With help from the Central Park Conservancy, a nonprofit organization providing restoration and management for Central Park, Miller raised \$500,000 for major pruning, soil enrichment, and the initial replanting for the Conservatory Garden. Later, by herself, she raised another \$1.5 million for maintenance endowment and garden staff salaries. Miller says she is not willing to design gardens that cannot be kept up. “It’s too heartbreaking to walk away from a project I’ve put everything into. It’s important for me to have a long-term relationship with my gardens and the people who care for them.”

Wander into the Conservatory Garden any day in August and it might well be Miller herself you see deadheading the daylilies. From March through October, this manicured and glorious world she has re-created, primarily for the residents of nearby East Harlem, is a magical green oasis for all visitors. No wonder Hollywood pays to make movies among the luxurious ninety-foot perennial beds. Wedding parties pose in front of fountains, couples stroll down allées of crabapple trees, artists sketch by the reflecting pool. (Continued on page 91)





New York's Bryant Park. CLOCKWISE FROM TOP LEFT: The summer lunchtime crowd. Foxgloves in the 300-foot border on the north side of the park. Same border showing sedum, phlox, and *Asteromea mongolia*; Miller planted ten yew trees in each border for vertical balance in the long, flat beds. OPPOSITE: Mix of annuals and perennials in the Conservatory Garden.





The locals said, "Tear it down." Instead Gregory Cann rebuilt, keeping "the knockabout summer camp look." Collections artfully composed for display—blue plates, botanical prints—are a hallmark of Cann's style. LEFT: "My fourth room" is the owner's name for the deck under high pines. BELOW LEFT: No-fuss favorites—shade-loving perennials, rustic hickory chairs used indoors.

A world in three rooms

Boston designer Gregory D. Cann saw the possibility of pure contentment when he looked at a derelict cabin in Maine







BY JUNE KURT
 PHOTOGRAPHY BY
 ERIC ROTH
 PRODUCED BY
 DARIA CAPONIGRO

What his tiny cottage does not have delights Gregory D. Cann the most. "No telephone; no TV; nothing that's fragile, new, or hard to maintain," declares the Boston-based interior designer with satisfaction. "This is where I escape—to read, think, and get the juices flowing again." Never mind that what the hideaway did not have once also included such basics as a good foundation and insulation. It has these things now, and all the charm of a woodcutter's cottage from a fairy tale.

Tucked into the woods in the arts-loving town of Ogunquit, Maine, the cabin has a theatrical past. "Until about the 1950s, Broadway-bound shows were tried out here in the summer," says Cann. "Actors stayed in these cabins. When we pulled up the old floors, we found a *New York Times* theater section dated 1941." In honor of this history, Cann has hung the portrait of an actor in the dining area, where new French doors bring in

light filtered through a canopy of trees.

Against the creamy glow of painted-wood walls, ceilings, and floors, rustic pieces found at local antiques shops have a sturdy dignity. The very day Cann bought the cottage five years ago, he acquired his first antique in dizzy celebration—an unusual New Vineyard slat rocker with a back that tilts to support one's spine. Like the picturesque shingled cottage itself, it has what Cann calls "character." On the same principal, the 1940s sofa original to the cabin moved right back in, sags and all, when the workmen finally departed. Even the electric fan was chosen because it was an old one, rewired.

Yet there is nothing Walden-like about the mood; the place is definitely decorated, in its own way. Family photos cover a wall. Cheerful clusters of framed botanicals and blue-and-white china cheer the space. "I like lots of pieces, geometrically arranged—a sort of controlled chaos," says Cann. Without a frill or ruffle, the redeemed hideaway is the essence of coziness. "As they say in Kentucky where I grew up, 'You could spit from one end of this house to the other,'" says Cann with a grin, but that's fine with him. "My Kentucky bones feel right at home in Maine."

Rhythm and simplicity are keynotes of this low-budget kitchen. Groupings include four architectural carvings against the Benjamin Moore Antique White used throughout. LEFT: A family gallery adorns the one bedroom.

For more details, see Reader Information



*Bittersweet vines nailed to pine kitchen cabinets,
then painted, have an Arts and Crafts spirit*







Free-form tarts

When the apples, plums, and blackberries are luscious there's no better dessert than a tart. Here's how to speed up the preparation by folding up the fruit in pastry

BY JANE ELLIS

PHOTOGRAPHY BY DANA GALLAGHER

"The more imperfect they are, the more charming they are," says Sally Schneider of her rustic fruit tarts shown here. Creating a perfectly crimped pastry shell can be a time-consuming chore. By folding the pastry up and around the fruit, as they have done in the French countryside for generations, Schneider dispenses with a baking ring and cuts the preparation time. For Schneider, a cookbook author, food consultant, and stylist, these tarts are a summer staple. She keeps flaky butter pastry dough at

the ready in the freezer. If you don't want to make your own pastry or are pinched for time, try good-quality, all-butter commercial puff pastry like that from Dufour Pastry Kitchens, available in the freezer section of supermarkets and gourmet stores. (Follow the package instructions for thawing and

rolling the dough and proceed as directed in the Master Recipe. You will need twice as much puff pastry as flaky butter pastry, so use the entire 16-ounce package.) The fruit filling should be whatever is ripe and good in the market, in your garden, or at the farm stand. To spark the taste, add a splash of framboise, kirsch, mirabelle, or vanilla.

Voilà! A fresh fruit tart assembled in less than twenty minutes.



Canned apricots, often better than fresh, are set in a crust made from store-bought puff pastry (OPPOSITE). Kirsch and vanilla add zing. TOP: Apple tart for a lucky one.

ABOVE: Sweet and sour mix of rhubarb and peaches.

Dough can be rolled out to any shape you desire, from round to oval. The important thing is to keep the thickness consistent. Sprinkle flour and sugar on the uncooked dough to keep the crust crisp.



Place the fruit—here, plums tossed with sugar and kirsch—on the center of the dough, leaving a 1½-inch border to fold over the fruit. Pleat the dough around the fruit, gently sealing the overlapping folds with moist fingers or a wet pastry brush.



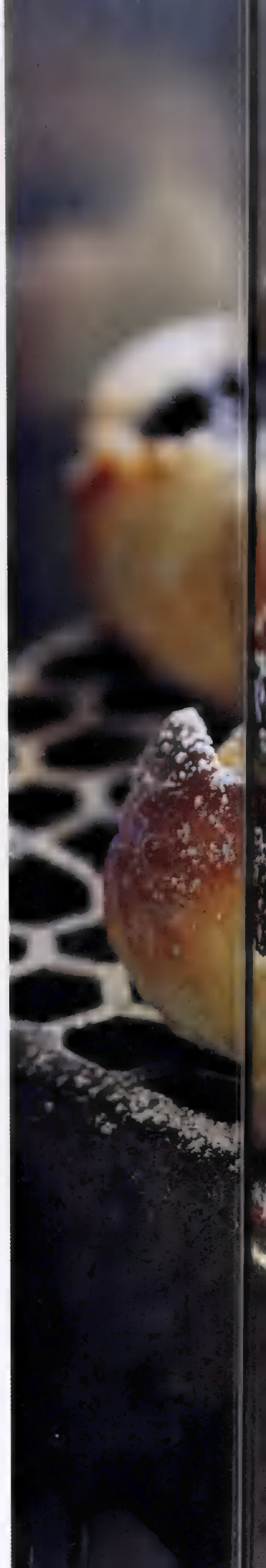
After the dough is crimped into place, shave little shards of butter on top of the fruit to make the tart richer. Bake in a preheated oven, covering the dough with foil during baking if it becomes too brown.



When the tart is baked, cool slightly before serving and sift confectioner's sugar evenly over the pastry crust. **OPPOSITE:** Individual blackberry tarts are delicious three-bite desserts.



Recipes follow. For more details, see Reader Information.





FLAKY BUTTER PASTRY

- 1 cup unbleached flour**
- 1 teaspoon sugar**
- ½ teaspoon salt**
- ½ teaspoon baking powder**
- 3 tablespoons cold unsalted butter, cut into ½-inch bits**
- ¼ cup sour cream**
- ½ teaspoon white wine vinegar or cider vinegar mixed with**
- 1½ teaspoons ice water**

In a medium bowl, combine flour, sugar, salt, and baking powder. Add the butter and cut it into the flour with a pastry cutter or two knives until it makes a very coarse meal. Place bowl in the freezer for about 5 minutes. This will firm up the butter and insure a flakier crust. Add the sour cream and vinegar and quickly blend it into the flour with a pastry cutter or fork. With your hands, squeeze the dough 7 or 8 times to incorporate the loose bits and gather the dough together into a rough ball. If the dough is very dry and does not hold together, add a little more ice water, one teaspoon at a time. Flatten the dough into a 1-inch-thick disk, wrap in plastic wrap and refrigerate at least ½ hour.

Let the dough sit at room temperature at least 15 minutes before rolling. To roll the dough, sprinkle the work surface lightly and evenly with a little flour. Rub the rolling pin with flour as well. Roll the dough gradually in each direction, flattening as you go, to form a large circle to desired size; do not roll thinner than ⅛-inch. If the dough cracks or pulls apart, moisten torn edges with a little water (using your finger or a pastry brush) and press together to secure. Dust lightly with flour if the surface of the dough is sticky.

Proceed as directed in the following recipes for desired filling. Makes 8 to 9 ounces of dough, enough for one 9- to 10-inch tart.

Variations

The Apple Tart Master Recipe gives the basic method for making free-form tarts. Following this method, you can make tarts with a variety of fruits and in other sizes by simply multiplying or dividing the pastry and filling. Proceed as directed in the following recipes using the proportions given below:

For two 6- to 7-inch tarts, divide the recipe by two, rolling each 4-ounce portion of dough into a circle about 8 to 9 inches in diameter. Proceed as directed, using ½ of the filling for each tart. Leave a 2-inch border of dough uncovered to fold over the fruit. Bake each tart about 25 minutes.

For four 5-inch tarts, divide the recipe by four, rolling each 2-ounce portion of dough into a circle about 7 inches in diameter. Proceed as directed, using ¼ of the filling for each tart. Leave a 1½-inch border of dough uncovered to fold over the fruit. Bake each tart about 20 minutes.

For eight 3-inch tarts, divide the recipe by 8. Roll each 1-ounce portion of dough into a circle about 4 inches in diameter. Proceed as directed, using ⅛ of the filling for each tart. Leave a 1-inch border of dough uncovered to fold over the fruit. Bake tarts for about 15 minutes.

RUSTIC APPLE TART MASTER RECIPE

1 recipe Flaky Butter Pastry

Flour for rolling

- 1½ pounds apples, such as Macintosh or Winesap**
- 2 tablespoons fresh lemon juice**
- ¼ cup sugar**
- ¾ teaspoon ground cinnamon**
- 2 tablespoons all-purpose flour**
- 1 teaspoon unsalted butter**
- 2 teaspoons confectioner's sugar**

On a lightly floured surface, roll the dough into a rough circle about 14 to 15 inches in diameter. Transfer the dough to a baking sheet and refrigerate while you prepare the apples.

Peel and core the apples. Slice them into ¼-inch-thick slices. You should have about 3 cups of fruit. Place the apples in a bowl and toss them with the lemon juice, 3 tablespoons of the sugar, and the cinnamon. In a small bowl, combine the 2 tablespoons of flour with the remaining sugar. Remove dough from the refrigerator and sprinkle the sugar-flour mixture over the dough, leaving a 2-inch border uncovered. Arrange the apple slices evenly over the flour-sugar mixture. Fold the 2-inch border of dough over the apples in overlapping folds to form the sides of the tart. Brush the folds of dough lightly with water and crimp with your fingers to seal. Shave the butter on top of the apples.

Bake the tart in a preheated 400°F oven for 40 minutes, covering the crust after 20 minutes with foil if it is browning too rapidly. The tart should be golden brown and the apples tender with syrupy juice. Let cool 10 minutes before sliding the tart onto a serving platter. Just before serving, sift the confectioner's sugar evenly over the crust. Makes one 9- to 10-inch tart. Serves 6 to 8.

RHUBARB AND PEACH TART

1 recipe Flaky Butter Pastry

Flour for rolling

- ½ pound rhubarb, cut crosswise into ½-inch chunks**
- 2 medium ripe peaches or nectarines, peeled and sliced ½-inch thick**
- 2 teaspoons kirsch or vanilla extract**
- ½ cup sugar**
- 2½ tablespoons all-purpose flour**
- 1 teaspoon unsalted butter**

Roll out the dough as directed for the desired tart size. Transfer the dough to a baking sheet and refrigerate while you prepare the fruit.

In a medium bowl, toss the fruit with the kirsch or vanilla and all but 1 tablespoon of sugar. Set aside.

In a small bowl, combine the 2½ tablespoons flour with the remaining sugar. Remove the dough from the refrigerator and sprinkle the flour-sugar mixture evenly over the dough, leaving a border uncovered as directed above. Arrange the fruit evenly over the flour-sugar mixture. Fold the rim of dough over the fruit, crimping the seam lightly with moistened fingers. Shave the butter on top of the fruit.

Bake the tart in a preheated 400°F oven as directed above.

APRICOT TART

It is rare even in summer that we find good apricots in this country. Oddly enough, better tarts can often be made using apricots canned in extra-light syrup. Baking the fruit with kirsch, vanilla, sugar, lemon, and butter brings out a lovely fresh apricot flavor.

- 1 recipe Flaky Butter Pastry or**
- 1 pound good quality, store-bought puff pastry**
- Flour for rolling**
- 2 16-ounce cans apricot halves in extra-light syrup, drained**
- 1 tablespoon kirsch**
- 1 teaspoon lemon juice**
- 3 tablespoons sugar**
- ½ vanilla bean, split and seeds scraped out and reserved, or ¾ teaspoon vanilla extract**

2½ tablespoons flour

2 teaspoons unsalted butter

Roll the dough as directed for the desired tart size. Transfer dough to a baking sheet and refrigerate while you prepare the apricots.

In a medium bowl, place the apricots and toss them with the kirsch, lemon juice, all but 1 tablespoon of the sugar, and the vanilla seeds or extract. Set aside.

In a small bowl, combine the 2½ tablespoons flour with the remaining sugar. >

GREY POUPON goes on a picnic.

Pardon me...



Poupon the potato salad, dijon the deviled eggs, and class up the cold cuts with
GREY POUPON* mustard, for a picnic that's pure splendor in the grass.

Remove the dough from the refrigerator and sprinkle the flour-sugar mixture evenly over the dough, leaving a border uncovered as directed above. Arrange the fruit evenly over the flour-sugar mixture. Fold the rim of dough over the fruit, crimping the seams lightly with moistened fingers. Shave the butter on top of the apricots.

Bake the tart in a preheated 400°F oven as directed above.

PLUM TART

- 1 recipe Flaky Butter Pastry
- Flour for rolling
- 1 pound ripe plums
- 1 teaspoon kirsch, framboise, or vanilla extract
- 7 tablespoons sugar
- 2 tablespoons all-purpose flour
- 1 teaspoon unsalted butter

Roll out the dough as directed for the desired tart size. Transfer the dough to a baking sheet and refrigerate while you prepare the plums.

Slice the plums in half through the stem

and remove the pits. Slice each half into ¼-inch slices. You should have about 3 cups of fruit. Place the plums in a bowl and toss with the kirsch and 6 tablespoons of sugar. Set mixture aside.

In a small bowl, combine the 2 tablespoons of flour with the remaining sugar. Remove the dough from the refrigerator and sprinkle the flour-sugar mixture over the dough, leaving a border uncovered as directed above. Arrange the plum slices evenly over the flour-sugar mixture. Fold the rim of dough over the plums, crimping the seams lightly with moistened fingers. Shave the butter on top of the plums.

Bake the tart in a preheated 400°F oven as directed above.

BLACKBERRY TART

- 1 recipe Flaky Butter Pastry
- Flour for rolling
- 1 pint ripe blackberries, about 2 cups
- 1 tablespoon lemon juice
- 1 teaspoon framboise or kirsch (optional)

- ¼ cup sugar
- 2½ tablespoons all-purpose flour
- 1 teaspoon unsalted butter

Roll the dough as directed for the desired tart size. Transfer the dough to a baking sheet and refrigerate while you prepare the berries.

In a medium bowl, place the blackberries and toss with the lemon juice and framboise if desired and all but 1 tablespoon of the sugar. Set aside.

In a small bowl, combine the 2½ tablespoons flour with the remaining sugar. Remove the dough from the refrigerator and sprinkle the flour-sugar mixture evenly over the dough, leaving a border uncovered as directed above. Arrange the fruit evenly over the flour-sugar mixture. Fold the rim of dough over the fruit, crimping the seams lightly with moistened fingers. Shave the butter on top of the berries.

Bake the tart in a preheated 400°F oven as directed above. ■

All recipes from Sally Schneider.

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MARINATED PORK CHOPS ITALIANO

½ cup Wish-Bone Italian Dressing
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In shallow dish, pour dressing over chops. Cover and marinate in refrigerator, turning occasionally, 3 hours or overnight. Remove chops, reserving marinade. Grill or broil, turning and basting frequently with reserved marinade, until done. Do not brush with marinade during last 5 minutes of cooking. Makes about 4 servings.

Wish-Bone

ITALIAN

One job leads to another, Miller says simply, by way of explaining her snow-balling projects. In 1986 the New York Botanical Garden invited Miller to redesign its perennial borders as a teaching garden to illustrate the principles and practices of good design. She planted one border of the acre plot in cool colors, the other in hot. In the same year architect Kevin Roche hired her to design flower beds in the center of the new Central Park Zoo; and in 1987 the Central Park Conservancy commissioned her to plan a knockout bulb display for Grand Army Plaza, the southeast entrance to Central Park. She and fellow designer Mary Riley Smith revamped the Cooper-Hewitt Museum's garden on 90th Street and replanted Greeley Square, a battered corner of Broadway and 33rd Street, with butterfly bushes and Betty Prior roses. By the time Bryant Park's \$9-million over-haul was completed in the spring of 1992, Miller was famous among New Yorkers who work to keep their parks green and healthy.

As you walk down the gravel paths next to her borders in the five-acre park—bounded by the New York Public Library, Avenue of the Americas, 40th, and 42nd streets—you can see her hand in the exuberant spill of flowers and shrubs, in the purple foliage, variegated leaves, and splashes of gray and silver plants. Once called "Needle Park" because of its flourishing drug trade, Bryant Park is now as popular at lunchtime as Manhattan's best restaurants. Although the dark green folding chairs number more than 1,000, it is almost impossible to find a seat on a fine summer day. The huge lawn and the plane-tree-shaded allees are filled with office workers, oungers, sun worshipers, and out-of-owners. One early summer morning, when Miller spotted a lone Tai Chi practitioner silhouetted in slow motion on the lawn, she said, "Isn't that just wonderful? This is the ultimate compliment to my garden." Of the businessman reading his paper and sitting on a bench next to the lower border, she was less appreciative: "Would you mind, please, moving your briefcase off the nicotiana?" He did so immediately.

These days Miller is on a roll. She took her message about the importance of urban gardens to Tokyo last fall, when she participated in a Smith College symposium; she has been asked to plant a small plot at an international landscape festival in France's Loire Valley this summer. Meanwhile, she is on a tear to finish garden designs for the three-acre South Park overlooking the Statue of Liberty at Battery Park City, a development in lower Manhattan.

New York City is a better place because of this native daughter's boundless energy, insistence on excellence, and horticultural talent. "It's thrilling for me to be contributing in a way that seems to have real worth for so many people instead of being alone in my studio doing something that didn't seem to be of use to anyone," Miller says. "I never thought of myself as Picasso, but I like to think that creating a garden is like giving a present to the entire city." ■

LYNDEN MILLER'S PUBLIC GARDENS IN NEW YORK CITY

•The New York Botanical Garden,

200 St. and Southern Blvd., Bronx; 718-817-8700. Open Tues.-Sun., Mon. (holidays only), 10 A.M.-6 P.M.

•The Conservatory Garden, Fifth Ave. and 105 St., Manhattan; 212-860-1382. Open daily, 8 A.M.-dusk.

•The Cooper Hewitt National Museum of Design, Smithsonian Institution, 2 E. 91 St., Manhattan; 212-860-6868. Open Tues., 10 A.M.-9 P.M.; Wed. through Sat., 10 A.M.-5 P.M.; Sun., noon-5 P.M.

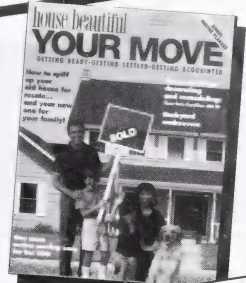
•Central Park Zoo, Fifth Ave. and 64 St., Manhattan; 212-861-6030. Open Mon.-Fri., 10 A.M.-5 P.M., weekends and holidays, 10:30 A.M.-5:30 P.M. Admission: Adults, \$2.50; senior citizens, \$1.25; children 3 to 12, \$.50.

•Grand Army Plaza, entrance to Central Park, Fifth Ave. and 60 St., Manhattan.

•Bryant Park, Ave. of the Americas and 42 St., Manhattan; open daily, 7 A.M.-6 P.M. Summer: 8 A.M.-7 P.M.

•Greeley Square, Broadway & 34 St., Manhattan.

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WYFF

Brush on the color

How do you pick paint that will enhance your house? Experts help you decide

BY DEBORAH MICHEL

It's time to paint your house. Not the inside, where any mistakes are a private matter and work can be done on a room-by-room basis. No, it's the vast, public expanses of the exterior we're talking about. "Most people," says Denver-based color consultant James Martin, "get into trouble because they don't understand how color works, not because they have bad taste." But that's small comfort on the day you're standing in the paint store confronted by 1,600 paint chips and a decision as big as a house. Fortunately, it's a decision you only have to make every seven years or so (slightly more often if you get southern light).

White with green trim, yellow with gray, a neutral tan with aqua, orange and purple. Base colors, trim colors, accent colors, punch colors. The possibilities seem endless, and they are, which is why the experts say it's best to start by not thinking about color at all.

Don't even think about your *house* yet. Take a tour of the neighborhood. There's no need to limit yourself to similar styles. Go for the visceral response: Which houses appeal to you, which combinations of color? If you find yourself attracted to a wide variety of houses, try to find the colors that the houses have in common.

Now go back to your house. Look at it. Walk around it. It's a simple and seemingly obvious step but one that's often



overlooked. Try to see it with a stranger's eyes; after all, that's how the exterior is most often seen. "Think of your house as an object in a room, the room being the landscape," suggests Donald Kaufman, one of the country's foremost color specialists. "Remember, you are working on something that has a structure." Focus on that structure and its shape, on the things you like and don't like. The setting and type of light you get also need to be taken into consideration. Look for architectural details; there's probably more there than you realized.

"If architecture is the prose of the house," says Kaufman, who finds inspiration in the bark of a tree, a wonderful stone, "color is the poetry. In the Southwest, for instance, a building might say adobe, but its poetry might say the darkest, reddest shade possible. And if it's an enchanted cottage, you're not going to paint it brown—you'll think of powdery



Color-coordinated, CLOCKWISE
FROM TOP: Three trim colors add depth and interest. Contrasting colors make two doors inviting. Trim colors take their cue from slate roof. All-over dark green conveys solidity.

blue or a charming yellow. A Marcel Breuer house will always be white."

Think about painting your house the way you would think about getting dressed for a party, suggests Martin. "You have to consider what sort of party it is and the sort of people who will be there.

If your house has a delineated base, painting it a darker color grounds the building. A light color makes a bay window stand out

You don't want to look overdressed, you don't want to look underdressed." For example, bright, colorful paint jobs can be wonderful on Victorian houses in San Francisco but if you tried to re-create even the best "painted lady" color scheme on one of Denver's less effusive Victorians it would probably look, as Martin puts it, "like a circus on the street. It doesn't really make your house look better and it certainly doesn't make the neighborhood look better."

Context can even make you decide against absolute historical accuracy. Elise Ciregna, who works for the Society for the Preservation of New England Antiquities (SPNEA), decided *not* to go with the first color scheme she chose for her own 1880s home. She discovered one of the original colors—olive green—by scraping through layers of paint. "But," she says, "that would have made the other houses on the block look terrible."

Martin points out that many people think they want authentic period colors—until they see them. "The Victorians used darker, more complex colors than we're used to," acknowledges Susan Maycock, an exterior color consultant with the Cambridge Historical Commission in Massachusetts, which is concerned with educating people about what is historically appropriate. She remembers working with one architect who was looking for a third color for trim. "I showed him one—a sort of mustardy yellow—and he said it was the ugliest color he'd ever seen. But it worked. It enhanced the others."

The key is not choosing favorite colors, whether contemporary or historic, but choosing colors that work together. Most people tend to think in terms of one main color and a second one for the trim, but Martin usually recommends a minimum of four. These won't necessarily all be contrasting colors; at least two might be varying tonalities of elegant neutrals. "It's nice to have a half-step somewhere," says Martin. Pamela Klein, a newspaper editor, and her husband, Robert Giacocie, a biology professor,

used a Caribbean rainbow to bring out the architectural detail of their Los Angeles Mission Revival home: tangerine orange, dark aqua, light aqua, yellow, purple, magenta, and black, to name a few—and all without changing the "muddy beige" wall color. "The whole block is Mission Revival," says Klein, "and the houses are all stunning, but when you look down the street you don't see the architectural detail."

Architect Josh Schweitzer goes to another extreme. This designer of color-blocked dwellings in the California desert, where each section is painted according to usage (lichen green for living rooms, sky blue for sleeping rooms), also has used monochromatic schemes, or, even better, just one exterior color. "I don't like accenting pieces," he says. "I like larger forms. For a traditional house I wouldn't do contrasting trims. I'd go with a darker color for the trim—it makes the house imposing and brings out the form."

In deciding how many colors to use and where to put them, it helps to figure out what Kaufman calls "hierarchies of form." First come the walls—the body color. Always start by choosing the color for the biggest part of the paint job. In most cases there are elements that will automatically help you narrow your choice—things you can't or don't want to change, like a red tile or gray slate roof, a base of stone, a brick chimney, or even the path leading up to the front door.

Next comes the trim, which Kaufman divides into structural vs. decorative or, alternatively, horizontal (roofline, eaves, porch ceilings) vs. vertical trim (window frames, columns, shutters). On a yellow house, for instance, you might use gray on the structural elements and white on the decorative ones. "Shutters," says Kaufman, "are a good place for a color change, a place for a favorite color." Adds James Martin, "People are starting to discover punch colors. A door is another great place for them." His tip: Always paint the front door with a glossy paint (which you would rarely use elsewhere on the out-

side; most exteriors are done in semi-gloss or low-sheen paint, with flat paint being reserved primarily for textured stucco). "A shiny door makes you want to touch it," he explains. "It says *this* is where you enter the house."

Paint can be used like makeup—to hide awkward features or play up good ones. "If you want to accentuate a great window with multiple panes," says Kaufman, "choose a darker trim." Light colors open up a space while dark colors give a feeling of solidity. If your house has a delineated base, the bottom color should be the darker one, to ground the building, while painting a bay window a lighter color will make it stand out. Pale colors make a little house look bigger.

"It's impossible to choose an exterior color without doing color samples, even if you're an expert," says Kaufman. "And do them as big as you can." Don't balk at the relatively minor expense and extra step of buying a few experimental quarts of paint. Paint chips are rarely reliable, and a single color can look remarkably different depending on the light. Paint around a window so you can see how the different colors you've chosen work together. Then step across the street—and remember to block out the old colors with your hand or a paper cutout. "When you can't make up your mind," says Los Angeles colorist Tina Beebe, "it's usually because you don't have enough information."

The payoff for all the trouble is enormous—the satisfaction you'll feel every time you come home. And sometimes the gratification goes further. "Two houses down," says one woman who has just repainted, "they've started painting." ■

Look for House Beautiful's exterior paints at Wal-Mart stores. Starting in August, computer scanners, available at more than 700 stores, will match any desired color from your flat sample at no extra charge. The paints, which carry a 20-year warranty, are available in flat or gloss finish.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER Architect: Walter Chatham, 524 Broadway, #601, New York 10012; 212-925-2202; fax 212-966-2857. Grid embroidered sheets and pillowcases, Peter Reed for Designer's Guild—Portico Bed & Bath (R), 131 Spring St., New York 10012; 212-941-7722. Bedside table by Heyward Wakefield—Sutton Place Antiques (R), 402 E. 55 St., New York 10022; 212-759-9232.

16 STYLE BEAT Page 16: *Ovale Trolley*, by designer Pascal Mourgue, \$790—Ligne Roset (R,T); 800-BY-ROSET. *Uno chair*, by Frank Thuerkauf, beechwood frame, \$1,390 (COM)—Einzigart & Co. (R), 88 Wooster St., New York 10012; 212-334-4663. *Asmodel Stool* and storage trunk, \$600/ea.—Da Motta Studio (M), 12 E. 22 St., Ste. 11D, New York 10010; 212-533-2740. *Taboo screen*, by Goodman/Charlton, \$2,835—Modern Living (R), 8125 Melrose Ave., Los Angeles, CA 90046; 213-655-3898. *Gondola Sofa*, by Romana Fabbris, \$2,645—Quinta Strada (R,T), 1125 Fifth St., Miami, FL 33139; 305-674-1343. *Islamica fabric*, by Romeo Gigli for Donghia Textiles, Inc. *Fabrics*, top to bottom: Zucca, #9310-05; Primavera, #9310-04; Bordo, #9310-07—for showrooms: 800-DONGHIA. *Lugano bowl*, Aqua/Spainish blue, \$125; *Como vase*, \$59—Maddix Deluxe (R,T), 1034 N. Highland, Atlanta, GA 30306; 404-892-9337.

Page 20: *Hancock step stool*, kit, \$80; assembled and finished, \$160—Shaker Workshops (MO), PO Box 1028, Concord, MA 01742-1028; 617-646-8985. *Farmstand butcher's block*, from John De Christofaro collection—Lexington Furniture (M), PO Box 1008, Lexington, NC 27293; 800-544-4694. *China cupboard*—Smallbone (M); for prices: 800-765-5266. *Wicker Southbeach chairs*, \$168/ea.—Palecek (M), PO Box 225, Richmond, CA 94808-0225; 800-274-7730. *Round work table*, \$1,239—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577-9990; 800-241-0716. *Octagonal table*, \$1,195—Maine Cottage (M), PO Box 935, Yarmouth, ME 04096; 207-846-1430.

Page 21: *Blue and white plates*, \$120/set of 6—Spode (M); 609-866-2900. *Range*, from La Cornue, \$17,000—Purcell-Murray (M), 113 Park Lane, Brisbane, CA 94005; 800-892-4040. *Built-in wall oven*, #H848 B, \$2,395—Miele (M), 22D Worlds Fair Dr., Somerset, NJ 08873; 800-843-7231. *Enameled cookware*, 2 qt., \$100; 3½ qt., \$130; 4½ qt., \$150—Le Creuset of America (M), 1450 E. American Ln., Schaumburg, IL 60173. *Green thermos*, Pisa Thermique, \$33—Corning (M); 800-999-3436. *Red Hot Pot*, from Bodum—MoMA Design Store (R), 44 W. 53 St., New York 10019; 212-708-9888. *Automatic bread and dough maker*, #41040, \$225—The West Bend Co. (M), 400 Washington St., West Bend, WI 53095; 800-367-0111. *Tupperware serving bowl sets*, 6-oz., \$13/set of 4; 26-oz., \$12/set of 3—Tupperware (M); 800-858-7221.

24 MAKING WAVES *Telling Lies*: Coloratura, 3810 Thimble Lane, Richmond, VA 23222; 804-321-0022. *Power House*: L.A. Casa, Sussman/Prejza & Co., 3960 Ince Blvd., Culver City, CA 90232; 302-836-5939.

38 IDYLLS OF SUMMER Pages 38 and 39: Jerry and Lynn Jacob Pool, Malibu, CA;

Designer: Barry Beer, Beer & Associates 4222A Glencoe Ave., Marina Del Rey, CA 90292; 310-306-6228; Chair, Juju chair, \$1,870; end table, Juju ottoman, \$845—Totah Design Studio, 2220 Colorado Ave., Santa Monica, CA 90404; 310-453-8888.

Pages 40 and 41: *Showhouse*: Alexandria Decorator Showhouse in Virginia; Designer: John Saladino, John F. Saladino, Inc., 305 E. 63 St., NY 10021; 212-752-2440; metal palm trees; clock face coffee table; metal draped coffee table—Niernann Weeks, 2152 Renard Court, Annapolis, MD 21401; 301-224-0133. *Casablanca Malibu Star Fan*—Fan Fair, 2251 Wisconsin Ave. NW, Washington DC; 201-342-6290. *Saladino Lamp*, #999 (S.F.I.); *Tube floor lamp*; *Porticus bench*; *Montecito Sofa*—Saladino Furniture, 305 E. 63 St., NY 10021; 212-838-0500. *Porticus Bench Fabric*, #9400, Velour Terry; *toss pillows*; *Montecito Sofa fabric*—Absolutely Terry, 110 W. 40 St., NY 10018; 212-719-4830. *Square-back wicker lounge chairs*—The Ginsburg Collection, 190 San Bruno Ave., San Francisco, CA 94103; 415-777-5440. *Fabric on wicker chairs*—China Seas (T), 979 Third Ave., NY 10022; 212-752-5555. *Sicis Cosmati floor tile*—Hastings Tile & Bath, 230 Park Ave., NY 10003; 212-674-8083. *Bentwood chairs*; *Balustrade dining table*—Saladino Furniture, see address above. *Slipcover fabric on bentwood chairs*—Westgate, 300 D St., SW, Washington, DC; 202-484-1550.

Pages 40 and 41: *Showhouse*: The Rogers Memorial Library 1993 Designers' Showhouse in Southampton. Designer: Charlotte Moss & Co. (R), Office: 16 E. 65 St., New York 10021; 212-772-6244; Shop: 1027 Lexington Ave., New York 10021; 212-772-3320. *Sitting area*: *Wall fabric*; *Leaf Arabesque*, #167180; *curtains*, Bridgehampton Natural, balsa linen, #4000614—Schumacher (T), 939 Third Ave., New York 10022; 800-523-1200. *Bird engravings*; *Grecian urn lamp*—Charlotte Moss & Co., see address above. *Bamboo commode*; *wicker and oak desk*; *bamboo armchair*; *faux bamboo headboard*—Newel Art Galleries (T), 425 E. 53 St., New York 10021; 212-758-1970. *Indian seagrass*—Roscore Carpet (T), 979 Third Ave., New York 10022; 212-421-7272. *Turtle*—Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10021; 212-744-4923. *Bedroom*: *Bedding*: *Palazzo duvet cover*; *Coquillage top sheet*; *Coquillage European square pillows*; *Delphine pillow shams*; *Marina boudoir pillow*—Palais Royal (M), 923 Preston Ave., Charlottesville, VA 22901; 804-979-3911. *Faux bamboo bedside table*—Newel Art Galleries, see address above. *Faux tortoise frame*—Charlotte Moss & Co., see address above. *Manuel*: *Map collage*—Charlotte Moss & Co., see address above.

Pages 42 and 43: The Rogers Memorial Library 1993 Designers' Showhouse, see information above. Designer: The Homestead Garden & Design Collaborative, 67 Menantic Rd., Shelter Island Hts., NY 11965; 516-749-2189. *House* by Dale Boohar. *Garden* by Lisa Stamm. *Watering can*—English Country Antiques, Snake Hollow Road, Bridgehampton, NY 11932; 516-537-0606.

Pages 42 and 43: The Rogers Memorial Library 1993 Designers' Showhouse, see information above. Designers: Hethea Nye, Ralph Harvard, R. Brooke Ltd., 177 E. 70 St., New York 10021; 212-535-0707. *Sitting room*: *Large painting*, by Graham Nickson—owner's collection. *Sofa and fabric*, *Antigua Check*; *club chairs and fabric*, Katia Matelasse; *pillows and ottoman*, Cabana Stripe, blue/cream—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. *White-painted furniture*, by Nicholas Haslam; *mahogany ottoman*; *green-painted garden benches*—Lars Bolander Ltd. (R), 5 Toilsome Ln., East Hampton, NY 11937; 516-329-3400. *Ultra Seagrass rug*—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. *Chinese blue and white vases*; *small wooden chair*—John Rosselli (T), 255 E. 72 >

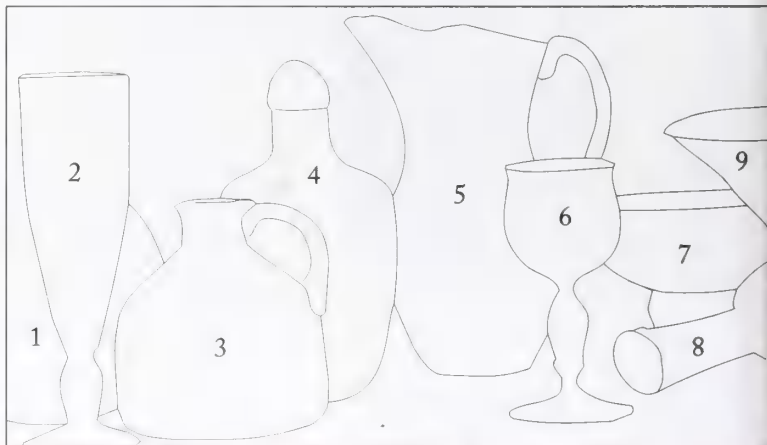
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Pages 64 and 65

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6. Goblet, Camille Mizzi—\$225
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St., New York 10021; 212-737-2252. **Plantation shutters**—Mahattan Shade & Glass (R), 1299 Third Ave., New York 10021; 212-288-5616.

Pages 42 and 43: The Rogers Memorial Library 1993 Designers' Showhouse, see information above. **Designer:** Tonin MacCallum, 21 E. 90 St., New York 10028; 212-831-8909. **Wall fabric**, linen #7838-001; **fabric on bed and cushions**, #36061-1, blue/cream; **loop fringe trim**, FL189-001—Scalamandre (T), 979 Third Ave., New York 10022; 212-980-3888. **Red grosgrain ribbon trim**—So Good Ribbons (R), 28 W. 38 St., New York 10018; 212-398-0236. **Bed linens**—Grand Acquisitor (R), Main St., East Hampton, NY; 516-324-7272. **Wicker chair; lacquer/bamboo stand; Chinese pillow; bamboo chair; engravings**—Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212-758-1970. **Bronze scone**—Joseph Richter (T), 249 E. 57 St., New York 10022; 212-755-6094. **Red rag rug**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Beaded valance**—Tonin MacCallum, see address above. **Blue-painted desk**—Julia Gray (T), 979 Third Ave., New York 10022; 212-223-4454. **Wood dog**—English Country Antiques (R), Snake Hollow Rd., Bridgehampton, New York 11932; 516-537-0606. **Point D'esprit curtains**—Country Curtains (R, MO), Stockbridge, MA 01262; 800-456-0321.

Pages 44 and 45: The Rogers Memorial Library 1993 Designers' Showhouse, see information above. **Designer:** Noel Jeffrey, 215 E. 58 St., New York 10022; 212-935-7775. **Architectural element over door**—Devonshire (R), Main St., Bridgehampton, NY 11932; 516-537-2661. **Portiere fabric**, Sunbrella, Natural, #4604; **border fabric**, Sunbrella, Sea Spray, #4611—John Boyle (M), 847 Bethel Ave., Pennsauken, NJ 08110; 609-488-8488. **Iron scroll-design armchairs; Art Moderne gilt scroll and marble top coffee table**—Newel Art Galleries, see address above. **Chair fabric**, Madagascar Cloth—J. Robert Scott Textiles (T), 979 Third Ave., New York 10022; 212-755-4910. **Lion head bowl**—Lars Bolander Ltd. (R), 5 Toileuse Ln., East Hampton, NY 11937; 516-329-3400. **Painted folding metal bed**—Malmaison Antiques (T), 253 E. 74 St., New York 10021; 212-288-7569. **Seat fabric**, Linen Damask, #P27820; **bolster pillows**, Natural Fibers, #RI.1541-1—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Square pillows**, Canterbury Check, #25200—Schumacher (T), 939 Third Ave., New York 10022; 212-415-3946. **Empire giltwood mirror**—Bernd Goeckler Antiques (T), 30 E. 10 St., New York 10003; 212-777-8209. **Monkey prints**, *Storia Naturale Delle Scimae*, by Rados, Milan, 1812—W. Graham Arader III (R), 29 E. 72 St., New York 10021; 212-628-3668. **Floor Lamp**, Paul M. Jones Collection, #EI-2—John Boone (T), 1059 Third Ave., New York 10021; 212-758-0012. **Iron obelisk/étagère**—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390.

Pages 44 and 45: The Rogers Memorial Library 1993 Designers' Showhouse, see information above. **Designer:** Richard Keith Langham, 18 E. 67 St., New York 10021; 212-744-1110. **Hand-painted curtain fabric**—by Liza Spierburg and Natasha Cowger Bergreen Decorative Painting, 35 E. 20 St., New York 10003; 212-979-6243. **Curtain lining fabric**—Henry Calvin Fabrics (T), 979 Third Ave., New York 10022; 212-371-4333. **Brass clip as curtain tieback**—owner's collection. **Upholstered chair**—Richard K. Langham, see address above. **Chair bouclé fabric**, Island Bouclé, color: deep salt water, #2490/09—Glant Textiles (M), 3031 S. Walden, Seattle, WA 98144; 206-725-4444. **Pillow fabric**, Javanese batik—Richard K. Langham, see address above. **Throw**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Hanging bed**, with manila rope, custom—Richard K. Langham, see address above. **Mattress fabric**, linen canvas—Henry Calvin Fabrics, see address above. **Ottoman**—Ernest Studios, Inc. (T), 207 E. 84 St., New York 10028; 212-988-4900. **Ottoman leather**—Edelman Leather, Ltd. (T), 979 Third Ave., New York 10022; 212-751-3339. **Bedside table**—Ted Meyer's Harbor Antiques (R), Montauk Hwy., Waincott, NY 11975; 516-537-1442. **Rug**, cotton—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Framed pictures**—Stubbs Books and Prints (R), 153 E. 70 St., New York 10021; 212-772-3120. **Mirror**—Georgica Creek Antiques (R,T), PO Box 877, Montauk Hwy., Waincott, NY 11975; 516-537-0333. **Lamp**—John Rosselli (T), 255 E. 72 St., New York 10021; 212-737-2252.

46 CAMP BLUE HERON **Pages 46 to 53: Designers:** Tom Fox, Joe Nahem, Fox-Nahem Design, 69 Fifth Ave., New York 10003; 212-929-1485. **Design assistant:** John Lehmann. **Architect; contractor; project designers:** Heikki Soikkeli and John Becker, Soikkeli & Co., Inc., PO Box 1195, Vineyard Haven, MA 02568; 508-693-9359. **Custom upholstery**—Ronald Jonas Interiors, 44 W. 18 St., New York 10011; 212-691-2777. **Barn restoration**—Rick Anderson; 508-693-3357. **Custom window coverings**—Vineyard Decorators, 835 Airport Rd., Vineyard Haven, MA 02568; 508-693-9197. **All custom paint work, floors and walls**—Jeff Entner, 577A State Rd., Vineyard Haven, MA 02568; 508-693-5845. **Porch: Outdoor split-reed furniture**—The Hampton's Antique Center (R), 2491 Montauk Hwy., Bridgehampton, NY; 516-537-7010. **All-weather cushion fabric**, Sunbrella Cloth, Polo stripe, hunter green on red—Vineyard Decorators, see address above. **Living room: Paintings**—owner's collection. **Plant stand**—Kelter Malce (R), 74 Jane St., New York 10014; 212-675-7380. **Tramp Art table**—Paula Rubenstein Antiques (R), 65 Prince St., New York 10012; 212-966-8954. **Wallpaper and borders**, Tipperary, #14308.06; Tipperary Border, #14318.06, by Sybil Connolly; **window treatments; club chair slipcover fabric; sofa pillow fabric**, Nice Stripe, #66882.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Sofa slipcover**, Carre Landeet, color: Ardoise Fr, #32193/4-5B—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Rug**, linen, Group 500-0047—Patterson, Flynn, Martin & Manges (T), 979 Third Ave., New York 10022; 212-688-7700. **Club chair**—DMS, 15 W. 20 St., New York 10011; 212-463-0619. **Club chair leather**, Sabrina, color: #702—Spinneybeck (M), 45 Hazelwood Dr., Amherst, NY 14228; 800-482-7777. **Brass lamps**—Balasses House (R), 208 Main St., Box 711, Amagansett, NY 11930; 516-267-3032.

Library: Paintings—owner's collection. **Cotton/linen rug**, Tokyo Plaid, Group 500—Patterson, Flynn, Martin & Manges, see address above. **Custom calf leather on sofa**—Edelman Leather (T), 979 Third Ave., New York 10022; 212-751-4900. **Ottoman and chair fabric**, Otlands Tapestry, #40201.01; **stripe chair fabric**, Nice Stripe, #66881.01—Brunschwig & Fils, see address above. **Dining room: Iron Windsor chairs**—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **American table**—Stephen Score (R), 159 Main St., Essex, MA 01929; 508-768-6252. **Window shade fabric**, Nice Stripe, #66881.01—Brunschwig & Fils, see address above. **Children's room: Wallpaper**, Huntingdon Red, #7025/02-BA—Clarence House, see address above. **Pillow and window fabric**, Medici Plaid Taffeta, #60051.01—Brunschwig & Fils, see address above. **Sisal flooring**, Natural Seagrass—Patterson, Flynn, Martin & Manges, see address above. **Steel campaign sleigh bed**, twin—Randolph & Hein, see address above. **Guest room: Painting**, Red Barn, by Oscar Bluemner—Barbara Mathes Gallery (R), 41 E. 57 St., New York 10022; 212-752-5135. **Window shades**—Vineyard Decorators, see address above. **Window shade fabric**, Nice Stripe, #66882.01—Brunschwig & Fils, see address above. **Master bedroom: Lamps**—Balasses House, see address above. **Sofa fabric**, Jeu de Dame, #32841/5-0—Clarence House, see address above. **Armchair fabric; window shades**, Animal Trellis Blotch, #CB342, Beige on Charcoal—Christopher Hyland Inc. (T), 979 Third Ave., New York 10022; 212-688-6121. **Ottoman fabric**—Carleton V (T), 979 Third Ave., New York 10022; 212-355-5425. **Club chair and sofa**—Ronald Jonas Interiors, see address above. **Master bedroom sitting area: Rope rug**—Sam Kasten Handweaver (M), PO Box 950, Stockbridge, MA 01262; 413-298-5502. **Sofa upholstery**—Ronald Jonas Interiors, see address above.

54 VISUAL MEDIA **Pages 54 to 57: Designer:** LBDA, Lembo Bohn Design Associates, One Gansevoort St., New York 10014; 212-645-3636. **Living room: Sofa fabric**, Puff Pique, in French Blue #1416-12—Summer Hill Ltd. (M), 6682H, Middlefield Rd., Redwood City, CA

94063; 415-363-2600. **Upholstery**—K. Flam Associates (T), 801-805 E. 134 St., Bronx, NY 10454; 718-665-3740. **Lamps**, Mirak—Mirak (T), 1049 Third Ave., New York 10021; 212-759-7656. **Sisal rug**—Fonda Oliver (T), 272 Brighton Road, NE, Atlanta, GA 30309; 404-355-6804. **Round table with "X" frame**—John Saladin, Inc. (T), 305 E. 63 St., New York 10021. **Candles**—owner's collection. **Banquette**—Stables, Schwab, Trujillo, 7275 Santa Monica Blvd., Los Angeles, CA 90046; 213-969-9076. **Bathroom: Mahogany chest**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003; 212-673-6644. **Dining room: Dining chairs; banquet**—K. Flam Associates, see address above. **Chippendale chairs**—Ann Morris Antiques (R), 239 E. 60 St., New York 10022; 212-755-3308. **Gauze curtains**—Henry Calvin Fabrics (T), 979 Third Ave., New York 10022; 212-371-4333. **Map of France**—owner's collection. **Area rug**—Symourgh Carpets (T), 295 Fifth Ave., New York 10016; 212-686-3756. **Landscape and plant design**—Eric Nagelmann, PO Box 5766, Santa Barbara, CA 93150; 805-565-5889. **Floral design**—Scott Hogue Flowers (R), 1272 Coast Village Road, Santa Barbara, CA 93108; 805-965-1343.

58 IN CASE OF RAIN **Pages 58 to 63: Architect:** William Turnbull, Jr., William Turnbull Associates, Architects & Planners, Pier 1½, San Francisco, CA 94111; 415-986-3642. **Project interior designers:** William Turnbull, Jr., Mary Griffin, William Turnbull Associates, see address above. **Landscape architect:** William Turnbull, Jr., see address above. **Contractor:** Matthew D. Sylvia, PO Box 7, The Sea Ranch, CA 95445; 707-785-2474. **House size:** 640 sq. ft. **Property size:** 20 acres. **Exterior materials:** Light wood frame, 1 x 4 resawn vertical tongue-and-groove redwood. **Roof**, cedar shingles. **Exterior paint**, Trim White—Fuller Paint, 899 Bryant St., San Francisco, CA 94103; 415-863-7235. **Interior materials:** 1 x 6 resawn vertical T&G Douglas fir. **Windows**, wood frame—Sebastopol Sash, 9775 Mill Station Rd., Sebastopol, CA 95472; 707-823-8796. **Doors**, Douglas fir, 4-panel wood doors. **Floors**, Clear Douglas fir, porch floor, 12" x 12" Chinese slate. **Cabinets**, vertical grain Douglas fir plywood, designed by architect. **Paint**, ceiling, blue—Fuller Paint, see address above. **Wood interiors and cabinets**, white stain wiped off—Pittsburgh Paints (M), division of PPG industries; for dealers: 800-441-9695. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Fireplace/stove**, steel, Rais 115—Rais & Wittus, Inc., Hack Green Rd., Pound Ridge, NY 10576; 914-764-5679. **Bed linens**, Saxton Check Duvet Cover in blue, queen, \$180; Saxton Check, Saxton Stripe and Keating Check European Squares in blue and yellow, \$41/ea.—The Designer Guild Bed Linen Collection by Peter Reed Group (M); for stores: 800-575-8552. **Candlestick**—Steig Bengtsson, 1736 Stockton St., San Francisco, CA 94133; 415-399-9110. **Tables** by Alvar Aalto—ICF (R), 550 Pacific Ave., San Francisco, CA 94133; 415-433-3231. **Bentwood chairs** by Bruno Mathsson. **X-Frame chair** by Mogenko. **Picnic table and benches**—Smith & Hawken (R, MO), 25 Corte Madera Ave., Mill Valley, CA 94941; 415-381-1800. **Kitchen appliances: Refrigerator**, Acme Gai 400—Acme (M), 90 W. Hawthorne Ave., Valley Stream, New York 11580. **Range**, GG304; oven, W305—Dacor (M), 950 S. Raymond Ave., Pasadena, CA 92209; 818-305-7616. **Dishwasher**, KV DA 220T—KitchenAid (M), Whirlpool Corp., 2000 N. State Route 63, Benton Harbor, MI 49022; 800-422-1230. **Sink**—Corian (M), 1480 Niora Ave., San Jose, CA 95133. **Fittings**—Chicago Faucet, 2100 S. Nuclear Dr., Des Plaines, IL 60018; 312-694-4400.

64 A RAINBOW OF GLASS **Pages 64 and 65: Yellow and green glass swirl plate**—Camilie Mizzi (R), 248 Lafayette St., New York 10012; 800-863-8406. **Blue fluted glass**, Calipso glass—Henri Bendel (R), 712 Fifth Ave., New York 10019; 212-247-1100. **Blue Confettini pitcher** with orange handle—Orrefors (R), 58 E. 57 St., New York 10022; 212-753-3442; 800-351-9842. **Blue Murano glass bottle**, from Mason—Barneys New York (R); 212-929-9000. **Yellow pitcher**—Kosta Boda (R), 58 E. 57 St., New York 10022; 212-753-3442; 800-351-9842. **Blue goblet**—Camilie Mizzi, see address above. **Red bowl**, Base-bowls by Baldwin/Guggisberg, #340—New Glass Gallery (R), 345 W. Broadway, New York 10013; 212-431-0050. **Yellow swirl vase**, Doubouly vase—Henri Bendel, see address above. **Blue V-bowl**, V-series, by Baldwin/Guggisberg, #261—New Glass Gallery, see address above.

66 THE POWER OF COLOR **Pages 66 to 71: Architect:** Walter Chatham, 524 Broadway, #601, New York 10012; 212-925-2202; fax: 212-966-2857. **Project interior designers:** Walter and Mary Adams Chatham, see address above. **Contractor:** Wai Kun Lee/Tony Lee, Brooklyn, New York. **Loft size:** 2,400 square feet. **Interior materials:** ¾" wall board throughout, 2 layers with reveals at floor and ceiling. **Insulation:** 4" batt, Owens-Corning. **Windows**, Marvin wooden window frames in living and front bedroom. **Doors**, U.S. steel. **Cabinets**, ¾" plywood with solid wood fronts and inset flush doors below. **Paint**, custom mixed—Benjamin Moore (M), 51 Chesnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. **Lighting**, 300 watt exterior floor lights in living area and hall; porcelain sockets in bedroom—Wal-Mart (R); for customer service: 501-273-4198. **Floors**, concrete with wooden dividers. **Hardware**, FSB Lever handles—The Ironmonger, 1822 Sheffield, Chicago, IL 60014; 312-935-2784. **Curtains** by Mary Bright, 263 E. 10 St., New York 10009; 212-677-1970. **Kitchen appliances: Refrigerator**—Sub-Zero Freezer (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. **Range**, Miele; oven, Miele; dishwasher, Asko—Gringer & Sons (R,T), 29 First Ave., New York 10003; 212-475-0600. **Living room: Media cart**—Jonas Milder (M), 190 Washington Park, Brooklyn, NY 11205; 718-802-0449. **Dining room: Tables**, aluminum and lacquered fiberboard—Jonas Milder, see address above. **Pell chairs**—owner's collection. **Hallway: Basketball Set; Big Strike Bowling Set**—Little Tikes Co. (M), 2180 Barlow Rd., Hudson, OH 44236; for stores: 800-321-0183. **Janitor cart**, #6150—Rubbermaid (M), 3124 Valley Ave., Winchester, VA 22601; for commercial distributors: 800-347-9800. **Roofing: Cozy Coupe Car; Sturdy Wall Pool; Playhouse**—Little Tikes Co., see address above. **Bedroom: Harlequin dressing cabinet** by Mary Adams Chatham. **Green stain on floor**—Garrett Wade (M); 212-807-1155.

80 A WORLD IN 3 ROOMS **Pages 80 to 83: Designer:** Gregory D. Cann, Cann+Company, 529 Main St., Ste. 204, Boston, MA 02129; 617-242-2222. **Renovations:** Jandebeur Enterprises, 1 Kingfield Ave., Ogunquit, ME 03907; 207-646-7835. **Exterior of house: Portico over front door**, custom—Cann+Company, see address above. **Living room: Sofa upholstery fabric**, linen/cotton stripe—John Wolf (P), 261 Fifth Ave., 22 Fl., New York 10016; 212-683-4800. **Red pillow fabric**—Schumacher (P), 800-332-3384. **Plaid pillow fabric**, cotton seersucker—Kravet Fabrics (T), 797 Third Ave., New York 10022; 212-421-6363. **Kitchen: Cabinet doors**, custom—Cann+Company, see address above.

84 TARPS **Pages 84 to 87: All-butter puff pastry**—Dufour Pastry Kitchens (T), 808 Washington St., New York 10014; for stores: 212-929-2800.

88 BRUSH ON THE COLOR James Martin, The Color Purple, 1522 Blake St., Ste. 300, Denver, CO 80202; 303-5324-4600. Donald Kaufman Corp., 410 W. 13 St., New York 10014; 212-243-2766. Society for the Preservation of New England Antiquities, 141 Cambridge St., Boston, MA 02114; 617-227-3956. Cambridge Historical Commission, City Hall Annex, 57 Inman St., Cambridge, MA 02139; 617-349-4683.

CORRECTION

In our April 1994 story "250 Years Young," the name of the primary designer of the landscape architectural work at Bell Gate Farms was omitted in error. The designer's name is Janis Hall of the firm, A.E. Bye and Janis Hall.

CATALOG SHOPPING

It's uncanny, but those men closest to our hearts are often the hardest to shop for. (And it's not a moment too soon to start planning ahead for Christmas).

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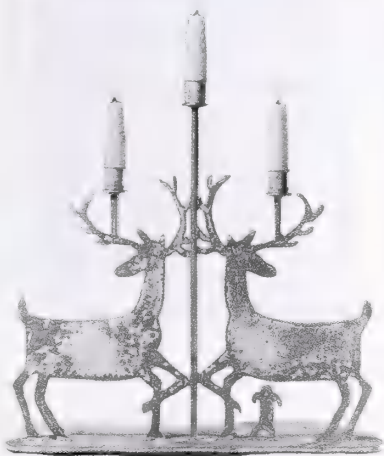


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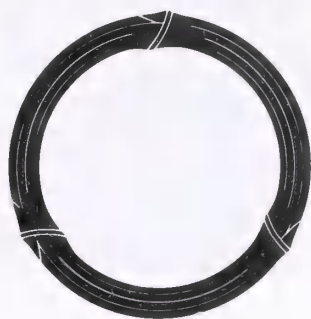
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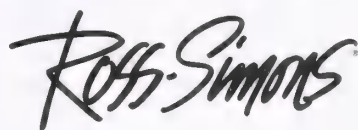
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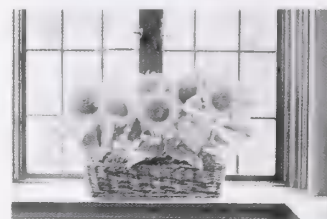


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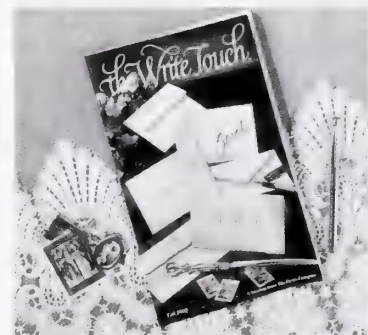
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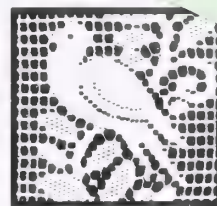
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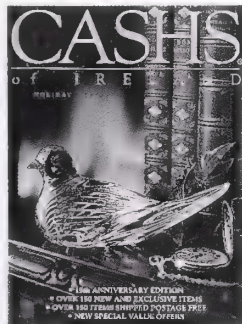
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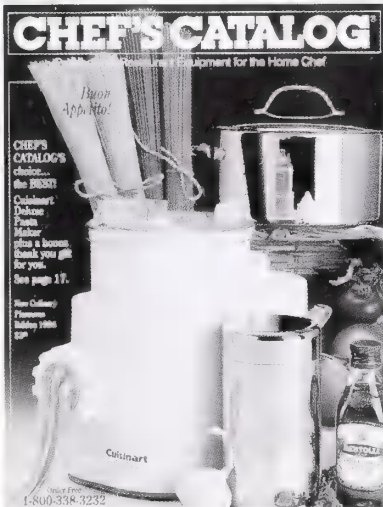
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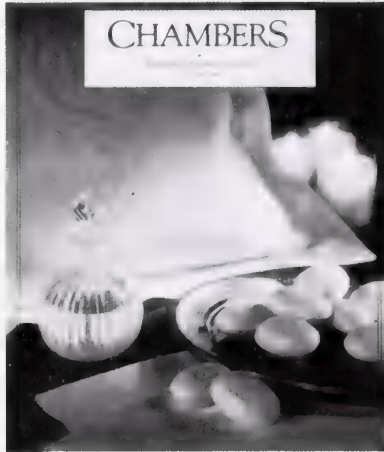


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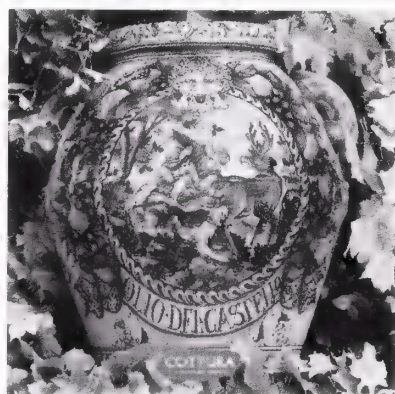


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34. HISTORIC GIFTS FROM GREAT BRITAIN. Choose from hundreds of period items in Britain's leading historic gift catalog. From rich medieval tapestries to elegant Tudor jewellery, Victorian Staffordshire China and much more, all evoke the different ages of England's past. \$2.



35. COTTURA offers the finest collection of handcrafted & handpainted European reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of hand-painted dinnerware & decorative accessories are available. Set your table with majolica treasures that once adorned the tables of Florentine royalty. Catalog, \$5.



THE AMERICAN GIRLS COLLECTION®

36. The American Girls Collection brings history alive today with beautiful books, dolls, dresses, and other delights that celebrate the timeless traditions of girlhood. Created especially for girls 7 and up. Available only from Pleasant Company's color catalog. Free.



49. Ball and Ball are manufacturers of Fine Quality Antique Reproduction Builders' Hardware, Furniture Hardware, Cabinet Hardware, Lighting Fixtures, Lanterns and Fireplace Accessories. These products are made in brass, bronze, copper, wrought iron or cast iron. Our 108-page catalog has over 2500 items, something for every home. Catalog purchase price refunded with order. \$7.

HORCHOW®



50. The best of everything. Fall never looked better than in the pages of the Horchow Collection. We Shop the marketplaces of the world to bring you the freshest ideas in fine furnishings, unique collectibles, elegant dinnerware, impeccable linens and sophisticated fashions. One year of catalogs, \$5.50 (credited toward first purchase). Foreign, \$10.

Vermont Castings

More than Heat. Warmth.



51. Vermont Castings® The Fireside Advisor catalog features clean burning, highly efficient wood and gas-fueled stoves, fireplaces and fireplace inserts in classic black and several porcelain enamel colors. **Free.** A Fireside Advisor video tape is also available for \$4.95.

PASTILLE



52. It's all about choices. Individuality. Expansive, not expensive. Basics you never knew you were missing. Sparks of color. Finishing touches. Soft silhouettes. Sweaters and jackets, a blouse and a vest. Find out the rest. A year's subscription, \$3.50 Foreign, \$10.



AROUND THE CORNER ART

53. Discover and explore a fascinating source for decorating your home with traditional art. Our stunning collection of over 300 items features exquisite art and elegant decorative accessories including superb quality original and custom oil paintings, replicas on canvas and prints, all in lavish museum frames. Many oversize. Catalog \$5, credited toward purchase. Foreign, \$8.



EHRMAN KITS

54. A collection of over one hundred exclusive imported British designer needlepoint kits, beautifully photographed in room settings. Imaginative designs by Kaffe Fassett, Margaret Murton, Candace Bahouth etc. Choose floral motifs, medieval designs, animals, fruits or vegetables, Victorian to Contemporary. \$5. (Refundable)

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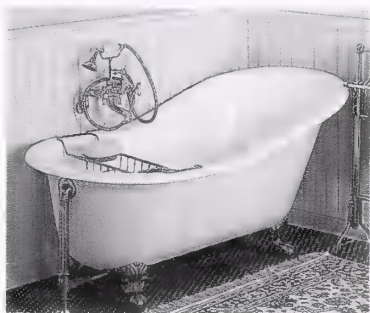


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55. Gifts Inspired by the Garden. **Free.**

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Everything For Today's Homes For Less!



56. Catalog showcase of exciting home improvement items at super savings. Wide assortment of vintage to modern looks for your bath, kitchen, ceilings, floors... plus unique lighting fixtures and hundreds of hard-to-find accessories for every room in your home. **Free.**



1994 NANTUCKET COLLECTION

57. Claire Murray introduces her new room size hand-hooked rugs. Many of Claire's designs are also available in needlepoint, knitting, counted cross stitch, and hooked rug kits. Send for Claire's latest catalog of heirloom quality hand-hooked rugs and home accessories. **\$5** (refundable with first purchase).



58. For over thirty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our catalog includes high-quality cookware and kitchen tools, informal tableware, a unique selection of food specialties, and of course Chuck Williams' own recipes. Also look to us for the finest assortment of wedding gift ideas. One year for **\$2.** (U.S. only)

SAKS FIFTH AVENUE

F O L I O



59. Fall/Winter '94 FOLIO from Saks Fifth Avenue features the absolutes of style for men and women, as well as the finest in gifts. A season's worth of catalogs, including our incomparable Holiday catalog, just **\$5.** Foreign **\$15.**



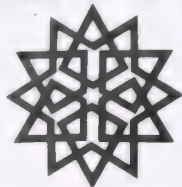
TAPESTRY

60. Tapestry...the absolute finest in home decor, from markets all around the world--at direct-to-you catalog savings! A full selection of decorative accessories, with many exclusive designs you won't find anywhere else. Tapestry...at home with style & value. **Free.**

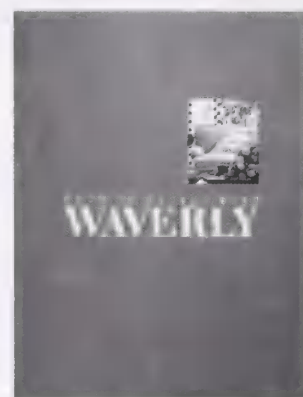


61. The *This End Up* catalog offers 44 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our uniquely styled furniture is crafted to last a lifetime. And there's more! Our designers have selected the perfect coordinating accessories to help complete your total look. \$1.

THE
METROPOLITAN
MUSEUM OF ART



62. New York's renowned Metropolitan Museum is pleased to present our new holiday catalog of gift ideas adapted from works of art in our collections. Choose from a wide selection of jewelry, decorative items, holiday cards and ornaments, posters, art books, and presents for children. \$2.



63. The "Back to Basics" idea book. 16 pages of color photographs featuring Waverly fabrics, wallcoverings and home fashions products. Full of decorating suggestions for each room in your home. \$2.



64. There's only one Taos Furniture. The special look and feel come from its obviously superior handcrafted quality, and its classic form and function. Made in Santa Fe since 1970. Solid Ponderosa Pine. Traditional and Contemporary. Over 80 pieces in our catalog. \$10.

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65. Exceptional fashions, unique gifts, fine linens and elegant home accessories are yours in the exclusive world of NEIMAN MARCUS BY MAIL. A fee of \$6.50, is applicable toward your first credit purchase. Foreign \$15.



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66. Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years' experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is free.

THE HORCHOW *Fine Linen* COLLECTION

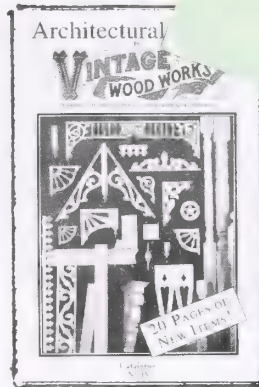


67. The Horchow Fine Linen Collection offers impeccable quality, style and value with a special touch of luxury. You'll find a wide selection of linens, decorative accessories, towels, toiletries, special furniture accents, and much more! \$5.50 subscription fee (credited towards your first purchase). Foreign subscriptions \$10.



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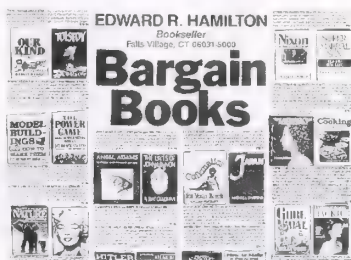
68. The catalog that brings style home--offers an exciting collection of quality merchandise for the bed, bath and every other room in your home! Create a totally coordinated room...with bedding, accessories, tablecloths, dishes, furniture covers, curtains and more! Incredible values on famous name brands, plus exclusive designs you won't find anywhere else. **Free.**



69. Architectural Details in a variety of woods for interior and exterior include porch and newel posts, balusters, mouldings, gables, brackets, corbels, folding screens, screen doors, stair parts, and gazebo. Also, custom-length spandrels, shelves, and window cornices. Catalog combines philosophy, history, and how-to ideas. Vintage Wood Works, \$2.



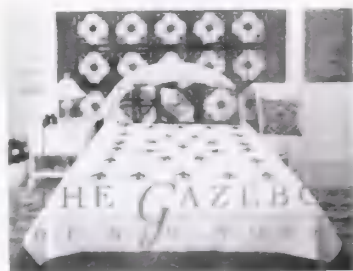
70. Christmas Catalog. This year, finish your holiday shopping early with heartwarming gifts from Jackson & Perkins. Discover page after page of beautiful floral gift plants, enchanting keepsakes, and heirloom-quality gifts. Many are under \$25. Christmas delivery and satisfaction guaranteed. **Free.**



71. Save up to 80% on publishers' overstocks, remainders, imports—America's biggest selection of bargain books. Thousands of titles, from yesterday's best sellers to books you never knew existed. History, Biography, Fiction, Arts & Crafts, Nature, Gardening, Cooking and more, starting at \$1.95. From Edward R. Hamilton, Bookseller. **Free.**



72. The Wooden Spoon. Receive a \$5 Gift Certificate with your first catalog! We offer hundreds of hard-to-find cooking tools, cutlery, bakeware, cookware and gourmet ingredients. You'll find kitchen accessories from the world's best manufacturers as well as many items hand crafted exclusively for us. One year's subscription, \$2.



73. Quilts galore in 60 colorful pages of country treasures from the foremost producer of custom quilts, rag rugs, braided rugs, hooked rugs, pillows and baby accessories. A well-known resource for interior designers. Also featured, an incredible collection of soft-sculpture Christmas ornaments and storybook quilts illustrating *The Wizard of Oz*, *The Secret Garden*, *Alice in Wonderland*, *Peper Pan*, *The Nutcracker* and many more. **\$6.**

Yield House™

74. Everything "country" for your home: from our New England-made country and American traditional furniture—including a complete line of Shaker inspired designs—to coordinating accessories, collectibles and unique gift ideas. Our 46th year as America's best country home furnishings catalog. **Free.**



FINE ART IMPRESSIONS

75. Country's largest collection of art reproductions on canvas. Impressionism, Seascapes, Portraits, Landscapes and more! Over 15,000 titles to choose from. Contemporary artists include Romanello, Behrens, Milan and more. Old Masters include Monet, Renoir, Picasso, etc. Works available framed or unframed. **\$5.**



76. America's best loved gifts since 1934. Over 300 gift ideas, priced from \$10 to \$450, to make holiday gifting easy. From our famous Royal Riviera® Pears and bountiful fresh fruit baskets, to the legendary Fruit-of-the-Month Club®, impressively wrapped desserts, gourmet meats and flowering gift plants. Beautiful, 56-page award-winning color catalog. **Free.**

HORCHOW HOME COLLECTION



77. Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects and decorative ideas—all the things that make a house a home. One year of catalogs **\$5.50** (credited toward first purchase). Foreign, **\$10.**



78. Laura Ashley brings you exclusive autumn and holiday fashions for women and children. Our romantic dresses, stylish separates, comfortable casuals, gifts and accessories draw their inspiration from the English countryside. All share a natural grace that upholds the timeless value of Laura Ashley. Enjoy our 60-page catalog, **\$2.**

Scully & Scully INC.

ESTABLISHED 1934

79. Celebrating its sixtieth year, Scully and Scully offers both in its newly-expanded Park Avenue store and in its catalog a beautiful collection of gifts and home furnishings from around the world. Herend porcelain, Halcyon Days English enamels, American and English reproduction furniture, Lynn Chase's dinnerware and accessories, leather desk sets, English wooden placemats, and much more. Catalog \$3.

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80. Experience the exclusive world of Bergdorf Goodman at home! The finest international designer collections for women. Clothes of distinction for men. Exceptional accessories...luxurious intimates...elegant gifts. An entire year of Bergdorf Goodman, just \$12.

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81. Enjoy the world's finest gourmet delicacies. Delivered fresh overnight to your door. America's leading importer and distributor of Award Winning Caspian and American Caviars, genuine Smoked Scottish Salmon, Icelandic Dill and Pepper Cured Gravlox Salmon, fresh French Foie Gras, American Smoked Buffalo and Venison, and more... The best and freshest for the fairest price. \$1.

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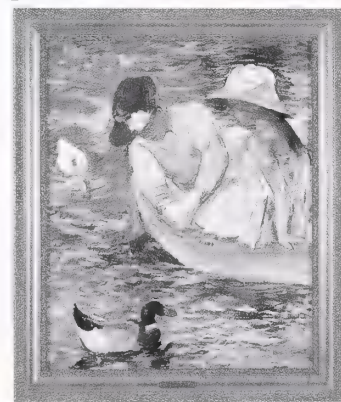
82. Our directory of specialty catalogs features the most popular names in country, crafts, needlework, decorating, collectibles, jewelry, lingerie, fashion, accessories and more -- over 300 catalogs in all! Receive unparalleled savings, coupons, discounts and free offers when you order. The Catalog Shop, \$2. Year subscription \$4.



ZAGAROLI CLASSICS

83. Purchase leather chairs direct from renowned designer David Zagaroli and save up to 60%! Our skilled craftsmen use the highest grade leathers and kiln dried hardwood frames. Select from thirty colors, twenty-six styles. Color catalog plus leather swatches, **83a**, \$2. Video guide to leather furniture, **83b**, \$5.

The Masters' Collection



84. The Masters' Collection. Exact Oil Reproductions on canvas. Choose from impressionists, landscapes, portraits, children, florals, still lifes, primitives, religious, nauticals, hunts, sporting and westerns. Our 48-page color catalog boasts over 300 beautifully framed images. Unconditional money back guarantee. \$3.

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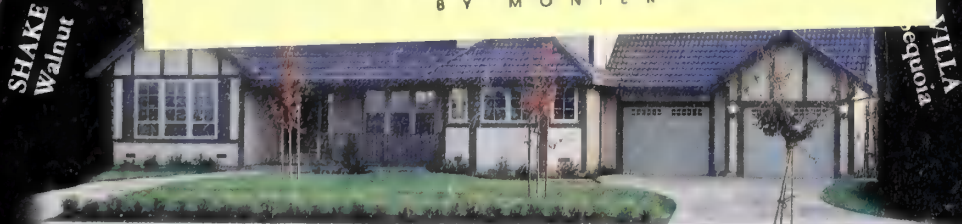
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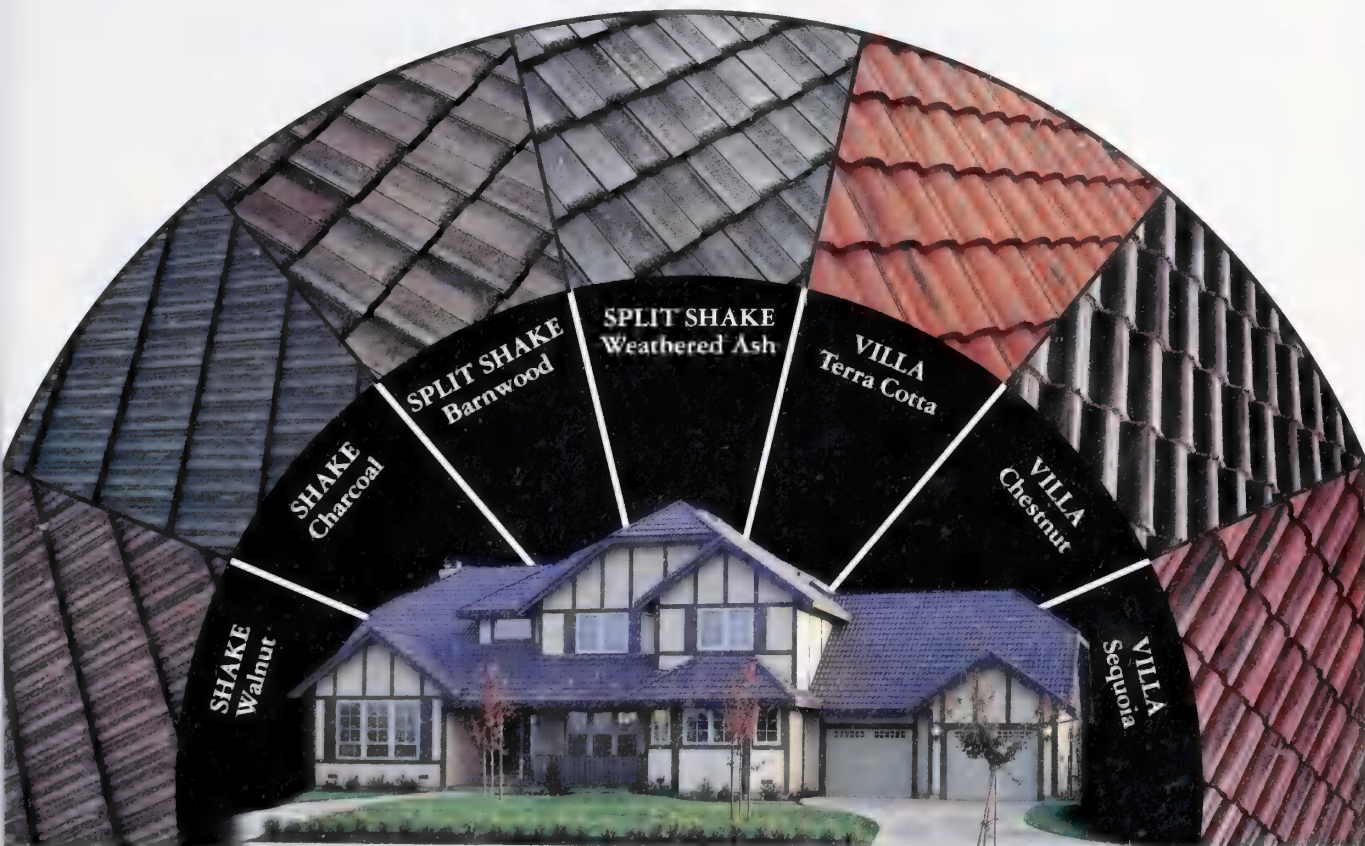
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Rawn's new music pavilion is made for the joys of summer, but in houses, he builds for winter comforts

architect for the Edison Project (now delayed), and the Walt Disney Company tapped him for its Celebration School project in Osceola County, a planned community of 20,000 being built near Walt Disney World. Meanwhile he has designed a house a year (including a vacation house for Kidder in Maine). Each has been a laboratory of ideas yielding highly livable, unpretentious buildings.

Rawn's pavilion at Tanglewood is made for the joys of a summer day, but in houses, he builds for winter. "With French doors and porches, it's easy to design for July and August; instead I envision a Saturday afternoon in January, making sure the interior is comfortable and embracing. I deliberately create one room that is small—usually a space adjoining a kitchen, where you can spend the better part of a day."

Several principles have evolved out of his houses. First, Rawn encourages clients not to overbuild, and he characteristically relaxes divisions between the kitchen, dining, and family rooms, keeping the living room separate and formal but modest in size: "The person in the kitchen—and it is usually a woman—doesn't want to be isolated from the household," he observes. He often deploys bookcases architecturally, lining staircases, for example, so that they become libraries with built-in ladders. He opens New England houses generously to the south to maximize the sunny exposure, and he uses the body of the house to protect outdoor spaces from the winds of late fall and early spring. Inside and out, Rawn's houses have a long season. The work is always contextual rather than historicist: His houses in California are radically different from those in New England.

For a three-bedroom, one-and-a-half-story house Rawn recently completed in Rhode Island for a former law school roommate, the architect saw from the old stone fences and surrounding hay fields that the house should be sited as though on a farm rather than a suburban street. Thus he treated the one-acre lot as a field and placed the building to one side. An existing fieldstone wall serves as the foundation of one garage wall, creating a rural feeling.

Despite their modest square footage, Rawn's houses have a strong presence, often because of his strategic siting. For a 2,400-square-foot house in New Hampshire, Rawn suggested a long country road with a tree-lined driveway that leads to an embracing forecourt created by a garage, house, guesthouse, and connecting pergolas. "When you turn off the car key, you have the sense you've come home," he says.

As a Harvard law student, Rawn concentrated on land-use planning and federal housing issues, and for several years served at the Boston campus of the University of Massachusetts as assistant chancellor for physical planning and community affairs. "The university put me in touch with the breadth of what's possible in a pluralistic city—a democratic place that derives its vibrancy from interaction and diversity."

A complex of sixteen units was Rawn's first effort at housing, and through a half-dozen more projects he has perfected the fine art of building entire neighborhoods. His buildings are intended to foster street life, safety, and a sense of community. The wide front stoops, several steps up from the street, acquire potted plants and plastic chairs and all the creature comforts for people socializing along the sidewalk. "There is something about the human spirit that likes buildings on both sides of the street, and likes the activity," he notes.

A suspicious and protective Irish policeman recently stopped Rawn as he walked through another housing development of 165 units in Mission Hill, an ethnically mixed neighborhood of working-class families, to ask him why he was in the neighborhood, then congratulated Rawn once the unassuming architect introduced himself. The patrolman agreed with jurors from the American Institute of Architects (AIA), who gave Mission Hill its 1993 Urban Design Excellence Award, citing it for being "a neighborhood of homes instead of a housing project." The two- and three-story brick rowhouses, each with varying bays or porticos, recall Boston's venerable rowhouse streets, including Rawn's own neighborhood in Boston's Back Bay.

This May, Rawn received an AIA Honor Award for affordable housing at Charlestown Navy Yard, once a federal shipbuilding and repair facility that has become a residential and business neighborhood. Rawn's building of fifty units is virtually indistinguishable from surrounding luxury complexes, and thus carries no visual stigma for being "affordable." As usual, Rawn took his design cues from buildings nearby, in this case tall, gable-fronted structures. The units are economically fitted within the block, duplexes built atop one-story apartments, each with an outdoor space.

Few structures in America have bred as much civic pride and awareness of the public good as the Performance Pavilion that Rawn designed in 1985 for the old mill town of Lowell, Massachusetts, where he created an open stage with flanking wings at the edge of a town green, Boarding House Park. The steel-truss pavilion, an arched structure resting on a multitude of columns, accommodates lectures, ethnic food festivals, and concerts, and links two museums. But most importantly it centers the city as a civic forum and forges a public conscience. With his usual sensitivity to the full circumstances of a site, Rawn expanded the role of the building beyond that of a simple band shell so that it redefined the riverfront edge of the city, and affirmed a public realm. Paul Tsongas, a native son, chose this pavilion as the stage from which he announced to Lowell and the world that he was running for president. The pavilion was not old and historic, just eloquently simple and calmly appropriate for the Democratic message. ■

Joseph Giovannini is an architect and critic.

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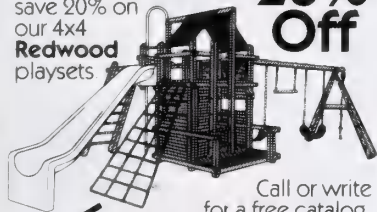
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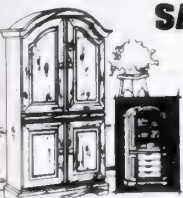


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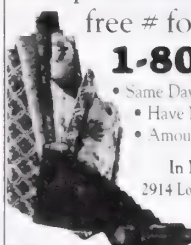
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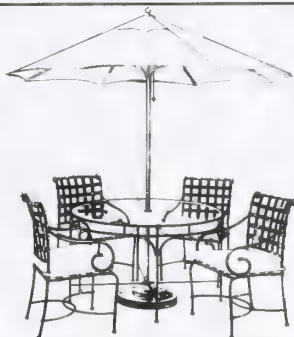
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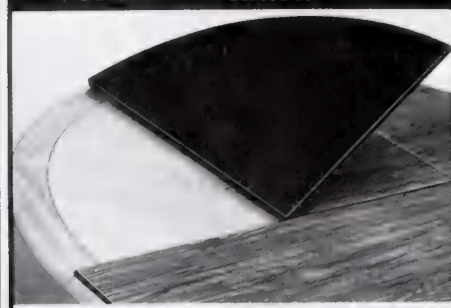
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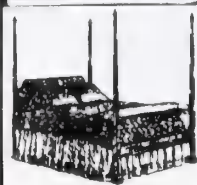
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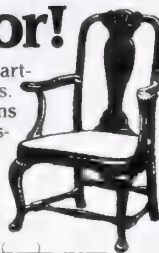
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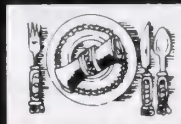
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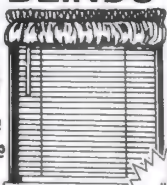
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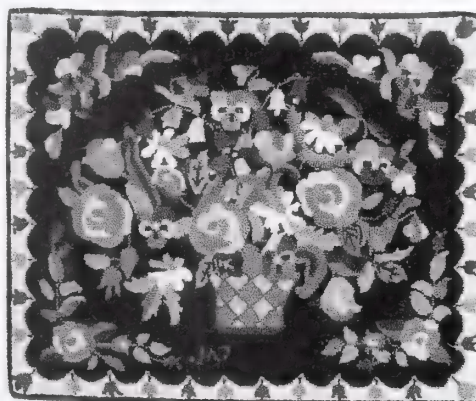
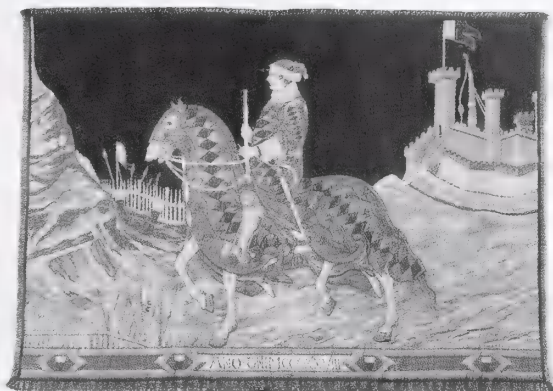
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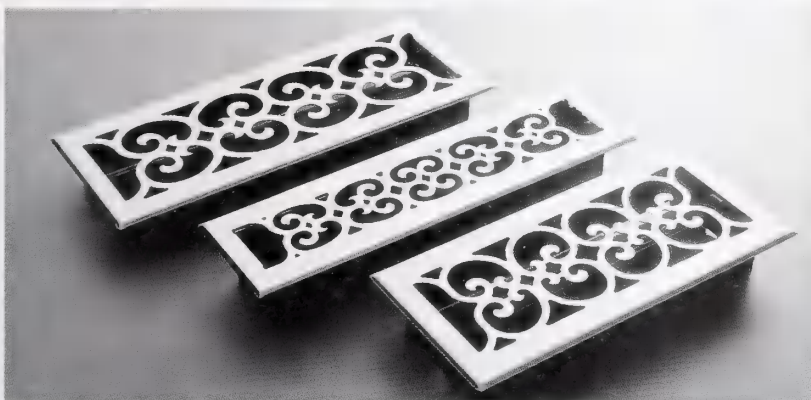
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On pampering one's self

BY DEE HARDIE

The other day, not because of any aches or pains but out of sheer curiosity, I had a massage: my first. I thought it was about time. When you reach a certain age, life should be filled with small adventures. Opening new doors keeps you young.

But I almost didn't open the door to Goldfingers, the modest country home of a licensed massage therapist. At first I had cold feet. What in the world was I doing here? I felt downright frivolous, a woman with a New England childhood pampering myself this way. But if you make an appointment, you keep it. That's a New England childhood, too.

Kerry, the young masseuse, led me to a room behind her kitchen and said, "Incense?" I don't even like scented candles, so I said, "No thank you." I thought the soft music in the background was enough. I stretched out on the massage table and soon my cold feet were warm, my neck was unknotted, my back, my fingers, all of me at peace.

After an hour in Kerry's magical hands I was so relaxed that the first thing I did when I returned home was to collapse into bed. It had been an interesting experience, but I really don't have time for midday ~~scrubs~~ ^{scrubs} or morning massages. Besides, I have ~~my own~~ ^{my own} way to relax—a deep hot ~~bathtub~~ ^{bathtub} with bubbles, at the end of each ~~day~~ ^{day} at Thornhill. It's where I rejuvenate my

my bay of tranquillity, my reward.

There are many who prefer a morning shower, but to me that's just a quick shot. I like to linger when night falls. Maybe I'm influenced by those movies of my

*The lilac-painted,
claw-foot bathtub at
Thornhill—my
bay of tranquillity,
my reward—was
our children's
favorite watering
hole and is now our
grandchildren's*

youth, watching a glamorous Luise Rainer taking a milk bath in *The Great Ziegfeld*, or remembering Clifton Webb in *Laura* soaking in a tub with his typewriter on a bath tray in front of him. And think of what happened to Janet Leigh when she took a shower in *Psycho*.

Our bathtub at Thornhill is the first I ever had that stood on its own four feet; I grew up with one wedded to a wall. I spotted this traditional treasure 39 years ago, when Tom and I first walked through this old Quaker farmhouse wondering if it was the place for us. To me that tub was a work of art, a piece of the past. It's still here, its outside painted pale

lilac, the claw feet pure white, and I'm still in it. It was our children's favorite watering hole and is now our grandchildren's. It's much easier to get them to take a bath in a tub that has style.

Someday I mean to get a tray for my tub. Not for my typewriter, nor the grandchildren's rubber ducks, but for my companions in the bath—my *sel de bain* bath cubes from France with a lily of the valley scent, my foaming gardenia bath seeds from London, my Vitabath gélées that make waves of white when the hot water flows. I recently read that Cleopatra, the seductive queen of Egypt, also enjoyed "warm baths of fragrant waters." It is probably the only thing we have in common.

In the Maryland countryside, houses are not the only location for these old bathtubs. Many have been put out to pasture. They may be missing a leg or two, but they are sturdy watering troughs for farm animals.

We have one in our own barnyard but I'm convinced that no cow or horse or sheep could possibly enjoy their claw-foot tub as much as I do ours. It is where I meditate, take time to remember, and unwind enough to forget what should be forgotten. It is where I am often inspired with ideas for this column. It is my personal think tank.

It is also my place to be alone—usually. Sometimes I make room for the pal who scrubs my back. Every marriage should have a Victorian bathtub like ours. ■

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Contents



pg. 94



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Volume 136,
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- 67 **American nobility** The editor's page
- 68 **Chiantishire** The age-old passion the English have for Tuscany as expressed in a hillside farmhouse
By Eluned F. Price
- 78 **A Feeling for Texture** A stripped-down Victorian house is a showcase for rich surfaces
By Elizabeth H. Hunter
- 82 **Old Friends** In an 18th-century house in Connecticut, a lifetime of furnishings is pulled into a cohesive whole. By Ellen Stern
- 90 **Jackie, Queen of Arts** Jacqueline Kennedy Onassis's legacy to the design world
By Martin Filler
- 94 **Bath Time** A portfolio of bathrooms packed with new ideas for layout, decoration, fixtures and fittings. By Christine Pittel
- 104 **Beaming up Comfort** A futuristic but highly livable house in L.A. By Susan Zevon
- 110 **As Pretty as Flowers** Two vegetable gardens appeal to the eye as well as the palate
By Mary Tonetti Dorra
- 116 **Decorators' Favorite Bookcases**
The built-in shelf arrangements and separate bookcases that top interior designers create, buy, pursue, and long for. By Joe Donovan
- 120 **In Good Company** Spicy end-of-summer dishes from award-winning cookbook author Joe Famularo. By Jane Ellis



pg. 104



pg. 120



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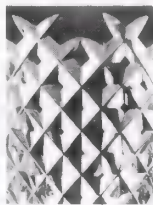
pg. 104



pg. 120

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pg. 128



pg. 132



pg. 54



pg. 32

19 **Thoughts of Home**

See you in my dreams, San Francisco

By William Bryant Logan

30 **Style Beat** New fittings for the bath

40 **In the Garden** Pruning with the pros

By William Bryant Logan

44 **Travel** Buoyant Budapest. By Mimi Read

54 **Gallery Talk** Two important exhibitions of postwar Italian design. By Martin Filler

60 **Design News**

Three pros clue us in on bath trends

62 **Earthwise** For two brothers, recycling is a way of life. By Lynn Freed

128 **Entertaining**

The great tea revival. By Cara Greenberg

144 **Ask the Experts** Antiques prices and provenances. By Ralph and Terry Kovel

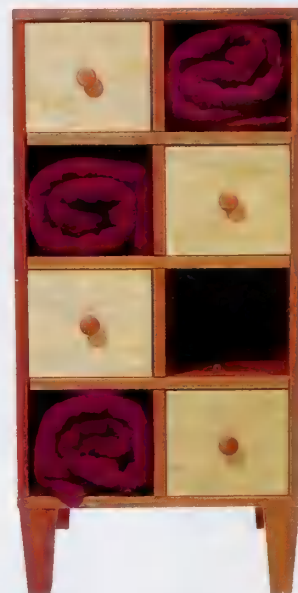
150 **Prices & Sources** Where to find it

151 **Reader Information**

163 **Beautiful Finds**

164 **From Thornhill Farm**

Continuing education. By Dee Hardie



pg. 34

SPECIAL REMODELING SECTION

132 **Something Old, Something New**

Adding on to an 18th-century farmhouse

By Stephen Drucker

139 **The latest in window technology**



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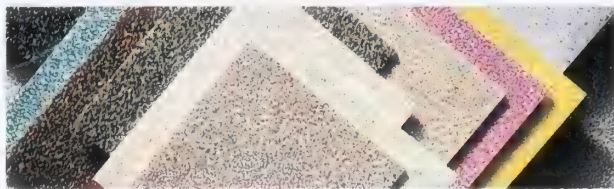


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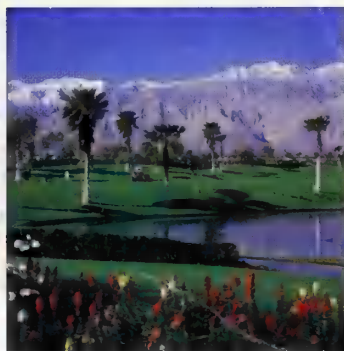
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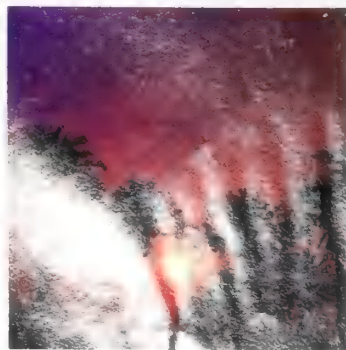
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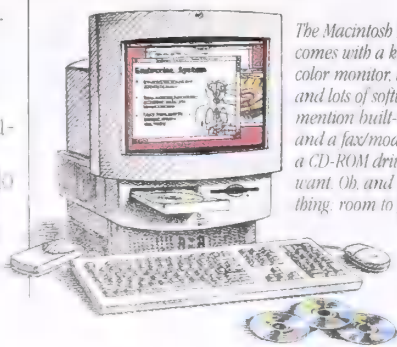
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See you in my dreams, San Francisco

BY WILLIAM BRYANT LOGAN

My mother never liked to dawdle. When she decided to do a thing, she did it.

After two years with an illness that was consuming her bones, she was told that she would be confined to her bed. The last time I talked to her, the unspoken text in her weary voice went something like this: "For thirty years I cooked the meals and cleaned this place, I weeded the lawn and deadheaded the flowers. I am not about to lie in bed!"

That night, she died.

It took me the next five years to say good-bye, and in the process I had to give up the house where I was raised, speak commandingly to my father, and understand my mother, perhaps for the first time.

We buried her in the roiling ocean facing the Golden Gate Bridge. The wind was in our faces as my father, brother, and I squatted with the small silver-foil box of ashes on the rough stony shore. When my father spilled out the ash, the wind lifted it. A little got into my nostrils. I sneezed.

It felt so lonely there on the edge of the West. Even the bridge and its great city seemed to have been tucked into a corner of the sky. Crouched on the rocks in silence, passing a bottle of wine, we three felt about as significant as fiddler crabs.

But it was not so much the immensity of the surroundings that cowed us as it was our own intense embarrassment. We did not know what to say or do.

In the past when conversation flagged we always counted on my mother to galvanize us. We often called her Mater, the nickname I had devised to needle her about the incongruous combination of formal politesse and forthright Kentucky grit that characterized her whole being.

We survivors might have talked about the house. We had spent more than thirty years in the place. It had been home base to my brother and me even after we had completed the journey from prep school through college, when summers were spent climbing and working in the Sierra Nevada. There was always the house, always the ride from the airport, winding back along the creek into Hillsborough, where no sidewalks or street lamps or shops were allowed and where big old trees of every description leaned protectively over the road.

Our house was a refuge I could retreat to after whatever harebrained scheme I had just perpetrated. I ran there after dropping strings of firecrackers on the roofs of passing cars, after almost being expelled from high school for promoting the Vietnam Moratorium, after being picked up by the Fresno cops at 3 A.M. for hitching home from the High Country.

Every single time, Mater was there to take me in, >



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If she had too many martinis, even the dog shared her moroseness. If she won a battle with the school board, even the doors seemed to swing happily on their hinges

dressed in her at-home clothes: powder blue shorts, white shirt, and white sneakers, or her quilted pink dressing gown. There was a spot on the stone stairs at the front door that had been worn smooth by all the occasions on which she had stood there waving good-bye or hello.

Now that she was gone, what would become of the house? Where would my father live? How could he be taken care of? Who would do the laundry? Who would cook? Who would care for the garden? It began to dawn on me just how many things Mater had quietly dealt with.

She was the heart of that house, and her moods were its heaven and its hell. If she had too many martinis, even the dog shared her moroseness. If she won a battle with the school board, even the doors seemed to swing happily on their hinges.

After her death, my father moved into the bedroom that had been mine. There he set up what amounted to a separate apartment, complete with sofa, bed, and desk. He had always delighted in quoting Satchel Paige: "Don't have no truck with the social scene. It ain't restful." Now, he seemed to have gone Paige one better: Have no truck with nobody, not even your kids.

We tried to interest him in something.

"Want to go out for ribs?" He loved ribs.

"No."

"Can we help you clean out the old dresses and give them to the Goodwill?"

"No, not yet."

He had put himself and the whole house into suspended animation. The Nicaraguan woman my mother had hired still appeared once a week to wash the whites and sweep up the dust bunnies. Certain things clicked on as always.

Still, I no longer experienced the present in its rooms. The clank of the old stepstool unfolding in the kitchen made me think of my mother making the chicken gravy, scraping the pan and stirring in the milk. The swish of the swinging door to the breakfast room reminded me of how my father would enter, sheepishly, half an hour late after evening rounds at the hospital.

Sitting in the breakfast room now, waiting for my father and brother to come down, I seemed to hear the questions she had often asked me, her elder son, when Dad was late again. She would be nursing her third martini, we would be waiting at the table: Why couldn't he come home on time? Why didn't he pay attention? Why didn't he speak to her? Didn't he love her?

There was never any answer to these questions. Really they were none of my young business, but she couldn't help asking them, and they still echoed loudly in my head.

I acquired the habit then of constantly disagreeing with my father and had never gotten over it. Immediately on my mother's death I thought he would sell the house and immediately I was against it. Being my father's son, however, I did not say so. I simply looked gloomy whenever the subject arose.

Every time I spoke to him from New York I'd ask, "Are we keeping the house?"

"At least for now," he would answer. But he was afraid of its running down, concerned that the gardener could not manage, worried that the dog was spotting my mother's white rugs.

During the next five years I visited my father close to a dozen times. On each occasion I found him still holed up in the room that had once been mine. He was obviously unhappy but unable to let go.

I tried to release him. "Come up to the Sierras with Sam and me," I said, tempting him with his three-year-old grandson's first visit to the High Country.

"No," he said. "I'm too old. I couldn't take the altitude at my age."

"Nonsense, we'll ride you in on horseback."

"No," he said. "You go ahead."

That was his response to everything: "You go ahead." It made me furious. All right, I thought, so be it. I've done all I can. You stand guard over the remains of the family's life.

Suddenly, in the fifth spring after Mater died, he told me on the phone that he was getting married.

My brother and I called each other in shock. My brother said, "Once again we're the last to know."

"I'm glad for it, if it makes him happy," I said, but what was in my heart was the thought that now he would definitely sell the house.

My brother and I flew out together to be co-best men. Why couldn't our father have let us know sooner? Why did he never talk to us? Why did he pay no attention to us? Didn't he love us? The record played over and over in my head as I flew West, until all at once it occurred to me that these were my mother's questions.

My father was changed: He was happy. His bride was a delight. She had been his patient for many years. He had saved her life. A romance had blossomed. They were in heaven.

My brother and I waited with our father in the cinder-block basement office beneath their church, trading lame jokes about the advice we might offer him on his wedding night. They held the reception in the magnificent backyard of the old house, beneath the immense Monterey cypress tree. The cast of characters was the same as ever—all those Hillsborough folks that Mater used to admonish us to be "sweet and charming" to—but it was obviously a different play.

In my toast, I wove his favorite sayings into a poem of >

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praise to their new happiness. "Patience is a virtue," I reminded him, noting how it had taken so long to come to this moment. I told them that after all these years of telling his kids to "use good judgment," he had at last done so himself.

We stuffed their getaway car with about a hundred helium balloons, delaying their departure briefly. Then they were gone, knots of colored balloons rising in their wake and sticking in the branches of the fir trees. I stood there laughing on the front steps and realized I was standing just where Mater always stood.

Before many months had passed, my father called to say that he was selling the old place. He called on a Wednesday to ask us to be there on Friday and clean out our things by Sunday. Or, if we didn't want to, we didn't have to come at all.

"Here we go again," my brother said.

"What are we? Last on his list?" I said.

We went to his wife's house in San Mateo, where they had lived since the wedding. When my brother and I arrived, I found on my bed a copy of the real estate agent's beautiful broadsheet about our house, with a color picture and text describing its virtues and its offering price.

"Jeff, did you get one of these?" I asked, walking into the bedroom he was to occupy.

"Yeah," he said.

I didn't know what to say. It was so painful to look at. I didn't like to think that my father's wife had made us feel this way on purpose.

The next morning was eventful. My brother developed a 102-degree fever, nausea, and chills, and took to his bed. My father found a sudden wealth of small chores he just had to do all by himself and went to his office.

I spent the next day and a half in the old house alone. Everywhere I opened a drawer or a box or a file, raw memories protruded: a baseball chewed to rags by the old dog; the halter rope that I'd removed from my horse's neck the moment after we had her put to sleep; an old ice ax and gaiters with which I had climbed the Palisades Glacier in the Sierras; the maps from a family vacation to Montana during which my mother had swum the Deschutes River in her underwear; my father's college copy of *Cyrano de Bergerac*, our common hero.

By the afternoon of the second day, my brother had recovered sufficiently to come to the house. Our father briefly joined us. We stood in the dining room, in the avocado green breakfast room, and in the kitchen, fingering silver of uncertain use; set after set of glasses, goblets, and parfait cups; china, flatware, pots and pans.

There was an undeniable pleasure in acquiring some of these objects. I prized most the forgotten things that had fascinated me as a child. There was a little ivory nymph on a green jade pedestal that had once sat on my mother's dressing table. The fake Mesopotamian lamp and Greek black-figure vases that my Aunt Mamie had bought back at the turn of the century from her world travels had always delighted me with their promise that the place called "abroad" really did exist.

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I told him, "I just want to say that I am not angry at you for selling the house." As I said it, I knew I was lying

At last there was nothing left to mark, nothing left to pack, nothing at all to do. In the backyard the westering sun lit up the bulk of the cypress and filtered in among the sweet gum trees.

The three of us walked out into the yard. Evidently, we would have to talk to one another, although it was as if each of us had been wrapped in cellophane, unable to touch.

On the brick terrace beside the creek, I invited my father to sit. He said no. He paced back and forth on the moss-covered bricks. I asked again. He walked away towards the pool.

We all knew that we would never meet in this spot again.

My father absently picked up the pool skimmer and began to sieve out mayten leaves. He acted as though he were sleepwalking.

"What the hell is he doing!" I hissed. Jeff shrugged.

I was livid. I went over to him, took him by the shoulder and said firmly, "Come over here and sit down. This is the last time."

To my amazement, he did as I asked. I think that it was the first time I had ever addressed a direct command to him.

I told him, "I just want to say that I am not angry at you for selling the house." As I said it, I knew that I was lying. "But I'd like to know why you did it."

Some part of me wanted to shout, You don't care! You're selling it for that new woman! You're betraying us!

I had expected an evasion, but he said plainly and without rancor, "After your mother died, this house was never the same to me." It was clear that we had kept the house going, all of us, as though somehow if we went on sweeping and dusting and rooting for the 49ers, she might return to us. But it was no good. We had to let her go.

I suddenly knew that this is what she wanted us to do. She never liked to hang around. She didn't give two hoots for this house that we were all agonizing about.

She had made a home *for us*. For all she cared, she could have made it in a tent in the Sahara.

A whole different picture of her began to form in my mind. Instead of the bitter woman sitting alone in the breakfast room with her oily martini, listening to the hall clock tick, I saw the woman whose gumption made us proud: the one who supported a fired school superintendent for no other reason than that she agreed with him; the one who stood waving on the front step and gladly let us go. The least I could do was to let her go too.

The next morning, when the New York-bound plane started its takeoff, I felt for a long time that it was stuck to the runway and could not rise. When we were finally off the ground, I said to myself the little mantra that I have said for almost thirty years now: "See you in my dreams, San Francisco."

The phrase no longer comforted me. In the past I had always known I would return. I finally had to admit that I no longer lived anywhere near San Francisco. At the same time I had the sensation that a tether had broken, and I was free, launched into light.

This year, two years after the wedding, my father will turn seventy. He recently told me that he has begun to take an exercise class, to keep in shape for his bride.

I laughed out loud.

"What are you laughing at?" he asked.

"Oh, nothing," I said, just as he would have said to me. But I was so happy to have my father back again instead of that old man holed up in the haunted house, and rid of the old house itself.

To hell with hiding in the shadows, I thought he was saying: It is not too late to live. ■

William Bryant Logan is a contributing editor of House Beautiful. His previous Thoughts of Home article was "Confessions of a Dendrophile" in April 1992.

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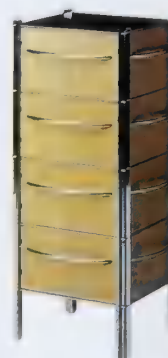
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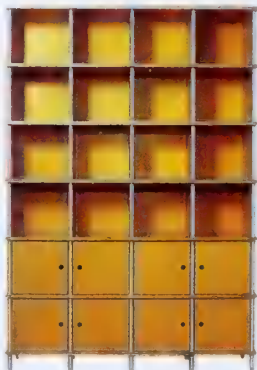


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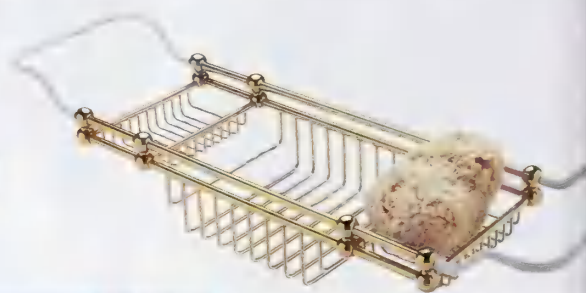
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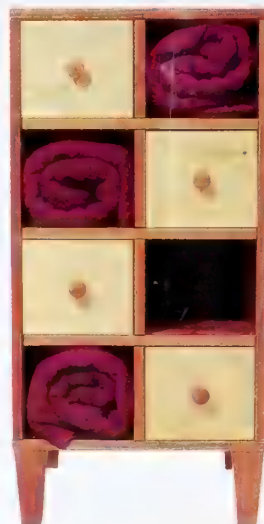
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Pruning with the pros

To find out how to care for trees, which branches to cut and when, our reporter went climbing with two arborists

BY WILLIAM BRYANT LOGAN



Anyone walking through the woods of the New York Botanical Garden in the Bronx one spring afternoon might have thought we were practicing some arcane Druidical rite of propitiation. There we were, three grown men, throwing heavy rubber balls attached to long, slender cords over the lowest branches of a 120-foot white oak tree. But Wayne Cahilly and Ed Roy—the garden's two ace tree pruners—and I were preparing to climb up into the branches of the tree. Having hung our cords over the lowest limbs, we attached thick climbing ropes to them, then dragged these over the branch crotches. Strapping on waist harnesses, we tied into the ropes and were ready to go.

Professional tree pruners have always fascinated me, ever since I was old enough to climb trees. Last spring I got my chance to see how they work when Cahilly and Roy offered to show me the rudiments of pruning, lessons that would be as applicable to the thirty-year-old crab apples at my weekend house as to the Botanical Garden's 250-year-old oak tree.

You can prune fifteen-foot crab apples like mine while standing on the ground or on a ladder, using a curved pruning saw (a scimitar with sharp teeth) or a pole saw (a saw and clipper combination with a long handle and lever). But mature trees are frequently sixty feet tall or more, their lowest branches twenty to forty feet above ground, beyond reach of a pole saw. To prune these large trees you should hire an arborist, a professional tree pruner who will climb up the trunk of the tree and work in the canopy of branches.

The less pruning the better. Cut dead branches or those that rub against each other (ABOVE). FAR LEFT AND CENTER: When pruning a heavy branch take the end off first. To keep bark from tearing make a bottom cut, then a top cut a few inches away. NEAR LEFT: Final cut is near the trunk but beyond whorls of bark.



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Prune just beyond the branch collar where bark whorls, like the neck of a rhinoceros, mark the juncture of branch and tree

With our climbing ropes and harnesses in place, we planted our feet against the tree, arched our backs, and with the aid of the ropes, began to ascend like inchworms on a vertical plane. At last we were standing on the lowest branches. We tossed our ropes up to the next crotch, hooked up, and began to ascend once more. Ten minutes later, about 75 feet off the ground, we were leaning back against our ropes, with comfortable footholds in the upper branches.

When it comes to pruning, the three most important considerations are these: how much to prune, when to prune, and where on the branch to make the cut. "There have been all kinds of pruning theories," said Cahilly. "Once upon a time, the most popular method was to take out one-third of the interior branches." The idea was to let more light through the canopy and to neaten the tree's appearance. In its more extreme form, it was called "cloud pruning," because the result made each layer of branches an entity unto itself, like layers of clouds. This form of pruning is still practiced on small ornamentals like cherry trees, crab apples, and dogwoods when a very sculptural, Japanese look is desired, but for the most part the theory has been discredited.

When I asked Roy what he would call the preferred style of pruning today, he and Cahilly looked at each other and shrugged. "Neglect pruning," one of them volunteered. Their general rule is to follow nature in everything, never pruning more than is needed for the health of the tree. Always remove dead or diseased wood and branches that cross and chafe against each other. Chafing is a potential source of injury. You might also want to prune branches that cross the center of the tree because they are unsightly. Otherwise, lay off. (Never, ever prune the leader, the uppermost branch that grows toward the sky. Horrible misshapen specimens result.) "When we are done we want the tree to look the way nature intended it to look," said Roy.

He pointed out two large crossing branches in the white oak. "If these were lower down and more stationary, they might grow together at the point where they meet," he said. "But up here in the wind, they just chafe. So we'll take out one of them."

"Which one?" I asked.

"That's where aesthetics comes in," said Cahilly. "As long as both branches are healthy, we prefer to maintain the natural shape of the tree." In general, trees exhibit one of three forms: columnar (poplars), spreading (southern live oaks), or vase-like (American elms). Vase-like trees are often most prized, which accounts for the popularity of elms before the plague of Dutch elm disease.

For any tree, the pruner's timing is crucial. "The best time to do most pruning on most trees," says Cahilly, "is in late winter or early spring when the tree is still dormant. That's when it has the most reserves of energy stored in its tissues and when it can best withstand the shock of pruning." Second choice is in late summer, after the leaves have fallen. The worst time for major pruning is in spring, when the tree is throwing all of its attention into new growth. You do not want to distract it

in the middle of important work. Wait until it is done before you give it the large task of recovering from a pruned limb.

There are exceptions to the dormant-pruning rule. The first is dead wood, which can be removed at any time. The second are watersprouts (weak shoots that sprout from existing limbs) and "epicormic branches" (weak shoots that sprout at the site of old wounds). In the past, arborists have pruned both in late winter. "It was crazy," remarked Cahilly. "You don't want to prune these little sprouts just when the tree is about to send out the message, 'Grow, grow, grow!' The pesky sprouts will reappear almost instantly." Instead, Cahilly and Roy counsel, wait until late summer, when active growth is done.

For all branches the third crucial question is where to prune. For years, arborists advised cutting branches flush with the trunk, theorizing that the tree would callus over and heal quickly. Since 1985 the work of Alex L. Shigo (pronounced SHY-go) has changed that thinking. Shigo, a leading authority on tree care, examined different pruning techniques by taking cross sections of tree-branch connections and observing the course of disease. "There were so many myths," Shigo points out, "like the one that pruning wounds will callus over and heal. They simply don't." Rather, Shigo proved, a tree isolates the injured area so that its death cannot harm the tree as a whole.

Although some arborists dispute the specifics of Shigo's findings about how branches grow and attach to a tree, no one disputes his central notion that you must prune just beyond the branch collar, where rough whorls of bark like the wrinkled neck of a rhinoceros mark the juncture of branch and tree. "When you cut outside the branch collar," adds Shigo, "you don't injure the trunk. That's the way trees themselves do it, when they lose branches naturally."

The advice is critical since pruning is one of the most common ways that trees become diseased. A good cut is properly placed, clean and smooth. It does not cut into the branch collar, does not leave a long chunk of stump and does not tear the tree's bark. (Any one of these three mistakes leaves a tree vulnerable to disease.) To avoid careless cuts that rip away a long strip of bark from the trunk, use a saw intended for pruning and support a small branch as you cut it. For larger branches cut two or three times, removing the long end of the limb first so as not to rest too much weight on the final cut. (Fanno, Felco, Sandvik, and Corona are companies that make good pruning saws. An ordinary bow saw will often do the trick, although it is difficult to wedge into a tight spot.) Never use any of those black wound-dressings that are still sold. If bacteria should get into the cut, wound-dressing will hide the damage.

The afternoon was ending. The sun shone directly into the tunnel of the oak's canopy. Cahilly and Roy had promised that the next time I came climbing they would show me how to rig a big branch so that it falls gently to the ground and how to use a chain saw.

It has been a long time since I've wanted to run away to sea. Now, I think, I want to run away to prune. ■



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Buoyant Budapest

The high-spirited lyricism of Hungary's capital has survived wars, invasions, and occupations

BY MINI READ

A few months ago a new attraction opened near the grim concrete suburbs southwest of Budapest. It is downplayed by the natives, who would rather have you see their romantic castles, gypsy violinists, neo-Baroque cathedrals, and otherworldly bathhouses, but it is worth hounding a tour guide to take you there.

Statue Park, a stark, manicured enclave, is a roundup of

old, unwanted statues, all those commissioned for the city during the 45-year reign of communism, which whimpered and died in 1989. When democracy took root, Budapest's leaders pondered the fate of so many inappropriate, obtrusive monuments. They decided that rather than destroy art and artifacts not in accord with their ideals, precisely what the Russians had done when they took over, they would simply stash them in one out-of-the-way place—a stroke of wit and weirdness. In front of a templelike entrance, Marx and Lenin stand larger than life in their bronze overcoats. Huge muscular statues of greater and lesser heroes abound. Russian soldiers holding small flags march vigorously. Other figures are frozen in wild gesticulations of victory and vitality. A pair of huge disembodied hands holds a perfect sphere.

"We don't have mixed feelings about these statues," my guide told me. "We hate them. But they are our history."

As a first-time visitor, I came to Budapest expecting to see far more evidence of this recent Russian chapter in Budapest's history. I anticipated tragic faces, spirits crushed by the weight of Communist domination, a landscape of Soviet-style buildings, gray and oppressive. What surprised me was the buoyant Hungarian spirit that for over 2,000 years has withstood wars, invasions, occupations, revolutions, and destruction. Budapest's shock of warmth and color also surprised me, and the ingrained hedonism of its people drew me in.

In autumn and spring, the two most congenial seasons in this city, sunlight sparkles off tile mosaics decorating fin-de-siècle apartment buildings. Flowers >



Most of Budapest's beautiful buildings date from the late-19th and early 20th century. **CLOCKWISE, FROM TOP:** Neo-Gothic Parliament building, designed to resemble London's; the Chain Bridge across the Danube; the Agricultural Museum; a pristine park on Margaret Island; the Art Nouveau baths at the famous Gellért Hotel.





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fill the small urban parks where nannies and mothers sit with their baby carriages. Young lovers loiter on the Dunas, the wide old promenade along the riverbank, or on the platforms of the restored Western Railway Station, a magnificent glass and iron-ribbed structure built in 1877 by the Eiffel Company of Paris. Waves of pollution issuing from the small Eastern European cars darken but do not hide the beauty of the city's neo-Baroque and Jugendstil architecture, produced during Budapest's last great building spree at the turn of the century. These buildings, along with the smoky cafes, clanging yellow trams, and public gardens, keep the mood of the city blithely marooned in the Belle Epoque.

In his 1992 novel, *Doctor Criminal*, Malcolm Bradbury called Budapest "a great unreal city," unreal because all of its greatest landmarks were designed by architects from other countries or were created to ape the personalities of other nations. Indeed the center of the city, on either side of the olive-green Danube, has the kind of elegance we associate with Paris. Like the French capital, Budapest has handsome parks and avenues built on a monumental scale. Its palatial buildings and swooping bridges spill across the jagged cityscape like heirloom jewelry.

Of more recent vintage are the parts of Budapest that are startlingly American. Walking along the Danube on the side of the river that was once the city of Pest (pronounced PESHT), you cannot ignore the row of skyscraper hotels which generate around themselves an aura that could be Cleveland's or Atlanta's. Frenetic capitalism has definitely taken root. Since the Iron Curtain fell, Budapest has been angling to become the financial center of Eastern Europe as well as a tourist destination on par with its sibling rival, Vienna. The unspoken agenda seems to be, "Don't wreck the old stuff but do add a few upscale, frivolous Western-style accommodations to attract the international business set." The most high-profile newcomer is the year-old Grand Hotel Corvinus, a postmodern showboat of rich marble and brushed steel where the doormen wear dove-gray top hats and white gloves. The few seriously fashionable women in Budapest can be glimpsed here crossing the lobby with handsome,

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dark-suited companions.

I stayed nearby at the plush Hyatt Atrium Hotel with the international business crowd and the Americans and Germans on holiday. It felt surreal to hear Frank Sinatra and Aaron Neville in the glass elevator, and to see cheerful American businessmen swarming at the hotel's breakfast bar. Hotels like this may be short on historical allure, but they do know how to frame a view. My room looked over the Chain Bridge, its marble lions and gold ropes of light the overarching symbol of old Budapest. Every day I left my well-appointed American womb and ventured into widening spheres of Hungarian unpredictability.

What I found was a retrograde world of old-fashionedness stubbornly coexisting with the so-called new Budapest.

Budapest was once—and in a way still is—two cities, Buda and Pest, riven by the half-mile-wide Danube, which splits through the center of everything so that it is almost impossible to get through a day without crossing it a few times. Although the history of settlement here goes back to the second millennium B.C., the twin cities were married into a single municipality only in 1873.

The hilly, craggy Buda side of the river is the home of the past. It contains, among other things, picturesque Castle Hill with the vast Royal Palace, crooked streets, and 15th-century burghers' houses painted in lighthearted shades of primrose pink and pollen gold. Inevitably, tourists congregate in the quaint castle district, making their dutiful, rubber-soled rounds through its museums and antiques shops. On surrounding hills, Buda also has its share of shabby grandeur: faded blocks lined with pretty but grimy apartment buildings, battered Baroque churches, old arched carriage-ways painted an intense blue. For the new entrepreneurial class there are exclusive neighborhoods like Rose Hill, where shiny Mercedes-Benzes are parked outside flashy new villas.

The Pest side, pancake-flat and low-slung, is a metropolis dedicated to the more raucous fray of the present. On Budapest's Fifth Avenue, the Vaci Utea, there is always a chattering human stream coursing past glamorous shop windows jammed with Western- and Eastern-made clothing, books, jewelry, costly >

When I told my waiter about the maitre d's meanness, he kissed my hand and brought me a flute of champagne

cosmetics, fresh flowers, and loaves of braided breads. In other parts, Pest is laced with seamy bars, American fast food restaurants, and an inordinate number of cheap shoe stores. But it also contains Budapest's grand, gilt-encrusted Opera House, a gargantuan neo-Gothic Parliament building designed to resemble London's, many worn but stunning Belle Epoque coffeehouses, a pack of impressive and imaginative museums, a dusty city park where the kings of Hungary once hunted, and an old-fashioned zoo.

All told, about two million people—one-fifth the population of Hungary—live in Budapest, meaning that everything in the small agricultural nation converges here: roads, railways, flights, opportunities, commerce, and culture. Of the city's population Malcolm Bradbury notes that the people are all eminently civilized Europeans when they are not being Magyar nationalists, and that "all are artists, intellectuals, actors, dancers, filmmakers, great athletes, fine musicians. Unfortunately, just for the moment, they drive a taxi..." Bradbury suggests going out into the Puszta (or Great Plain) to see how abruptly all this sophistication ends. "The peasants have carts with horses, there are men in sheepskins herding flocks of ducks. You will find old women squatting by the river washing clothes in the mud. That is Hungary. Two million intellectuals, eight million peasants, and only one thing in common: *Barak palinka*, peach brandy."

In search of Hungary's intellectuals, I gravitated to Budapest's famous old coffeehouses. The coffeehouse culture, copied from Vienna's, has stayed much as it was 100 years ago. It's true that the daily interlude of drinking black coffee from tiny glasses is briefer than it was fifty years ago. It's also true that writers and artists no longer use their favorite coffeehouses for offices. Still, these bastions of seamy glamour have plenty left.

The Café Gerbeaud, a full-scale restaurant and coffeehouse, has always been one of the most beautiful and the liveliest in the city. Its splendid Art Nouveau interior

twisted marble columns and gleaming brass chandeliers. Still reputed to be something of an intellectuals' hangout, it was full of strolling musicians and romantic couples on the Saturday night I dropped in. At a refectory table, pink-cheeked local businessmen smiled as they ate, drank wine, and unabashedly belted out "All Day, All Night, Mary Ann" and "If You Knew Susie Like I Know Susie" in English.

On bustling Vörösmarty Square, tourists and locals alike make a habit of dropping in at the Confiserie Gerbeaud, a shrine to old civilities. They sit at tiny tables under dripping crystal chandeliers, amid flocked-velvet wallpaper and dark mahogany woodwork. Among coffeehouse snobs, Gerbeaud is considered too touristy to be worth taking seriously, but in my opinion it is still a lovely place to dawdle over cherry strudel, gazing at a few ceremonious, eccentric-looking patrons who seem to be part of the decor.

Even more eccentric-looking are the regulars at the Király baths. The 18th-century facade is crumbling and sinking, but if the elderly men and women who frequent the bathhouse on alternate days notice this, they don't let on.

At the front door of the Király, I knew I was entering another world. This was not the Golden Door but a place more primeval—harsh, dreamlike, and perhaps unsanitary. A stern woman issued me a heavy key to the changing room and a tiny cotton apron that does not begin to cover anyone's nudity. I put on this preposterous garment and followed two ancient and somber Venuses of Willendorf, also in mini-aprons, down a set of stairs to the oldest room. It contains a beautiful octagonal pool lit by star-shaped apertures in the great stone dome and was built by the Turks, who occupied Budapest in the 16th century. Sulphurous mists rose up. Sieved light rained down on us, a poolful of naked, silent women floating together in a sepia-toned darkness. In an adjoining room women who moved like sumo wrestlers gave punitive no-frills massages. The modern world seemed only a faint proposition.

Slightly less intimidating is Gellért

Baths, a fanciful Art Nouveau palace of tiles, columns, and pools that happens to be part of the legendary Gellért Hotel. Here, bathing and swimming is done in swimsuits in the main pool and women, men, and children can loll en masse.

Any visit to Budapest should also include dinner at Kéhl Vendéglő, a rustic tavern nestled on a hidden street in Obuda, or ancient Buda. I ventured there by myself, and although I had an unpleasant brush with the manager who guards the door I still loved the place with its exposed beams, whitewashed walls, and checkered tablecloths. When I told my waiter about the maitre d's meanness, he kissed my hand and brought me a flute of champagne. When a woman ventures out alone at night in Budapest, I discovered, people tend to be nasty to her or else very kind in a baffled way.

Budapest's rustic past thrives in many of its best restaurants, but if you want to drop back 100 years into its aristocratic past, spend an evening at the State Opera House, once a great musical center of Europe. The only way to get inside this 1884 building—which looks like the interior of an immense Fabergé egg—is to buy a ticket to a performance. I saw Puccini's *Manon Lescaut* performed in Hungarian. The greatest fun was seeing Budapest's citizens dressed in their finest clothes tossing plastic-wrapped red roses from their box seats. Something in their clothes and faces gave me the feeling that they were the cultural, rather than the moneyed, elite of the city, even before I glimpsed many of them later, waiting at the bus stop for their ride home.

As historian John Lukács notes in *Budapest 1900* (Grove Weidenfeld, 1988), great changes are upon Budapest once again, but continuity is as strong as ever, if not stronger. "A kind of historical consciousness has seeped into the minds of the people of Budapest," Lukács writes. "In 1900, the people of Budapest were proud that their city was the newest metropolis in Europe. Now they have begun to cherish whatever is old." ■

Mimi Read often writes travel and decorating articles for *House Beautiful*.

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The Dares enjoy the S&S Mills carpet in their basement so much, they have installed it in the den, hall, and on the stairs. Beth says, "Now we can't wait to do the four bedrooms." Asked about whether she's still a skeptic, Beth says, "I'll probably always be a skeptic, *except* when it comes to buying carpet from S&S Mills."

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Designing con brio



At two museums, provocative surveys of modern Italian design speak of vitality, vision, humor, and flamboyance

BY MARTIN FILLER

Nobody on earth cares more than the Italians do about making an attractive appearance—something they call a *bella figura*.

Fortunately for the rest of the world, this nation has infused its love of beauty into everything from enduring works of art to clothing to household objects. Not content to rest on laurels piling up since ancient times, modern Italians have worked

hard to become the world's dominant force in design. Movements, styles, and fads come and go, but this Italian tradition endures forever.

Anyone who doubts that supremacy on the contemporary scene will be won over by two

fascinating new exhibitions. One, "The Italian Metamorphosis, 1943–1968," will be on view at the Solomon R. Guggenheim Museum in New York City from October 7 through next January 22 and includes design as part of a comprehensive overview. Directed by Germano Celant, this show also embraces postwar art, architecture, fashion, jewelry, photography, and film. Milan-based architect Andrea Branzi, a principal of the Memphis group, is curator of the design section, which traces the rebirth of innovative Italian furnishings from the downfall of Mussolini to the peak of sixties prosperity.

"In the postwar period there was what I call the New Renaissance of Italy," says Celant, the Guggenheim's curator of contemporary art, who divides his time between New York and Genoa. "It was incredible how the Italian film industry, design, and architecture bloomed. In order to understand what happened you have to see the interrelationship of all of them together. There has always been a constant tendency in Italian culture to mix everything in a jam session of the arts. In the thirteenth century there were no distinctions among creative people. The idea that an artist is a designer and a designer is an artist has not been perceived on this side of the ocean." >

Included in the Denver Art Museum's review of the past 25 years in Italian design, COUNTER-CLOCKWISE FROM TOP: Tizio table lamp, 1973; Sinbad lounge chairs and floor lamp, 1964; Arco floor lamp; La Conica espresso pots, 1984; and Futuro d'oro goblets, 1991; New York Sunrise seating, 1970; and, 1989, the prototype of the Beanbag chair.





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"There has always been a tendency in Italian culture to mix everything in a jam session of the arts—in the postwar period, it was film, design, architecture"

Taking up the story in the decade when the Guggenheim leaves off and bringing it up to date is "Masterworks: Italian Design, 1960–1994," a major show on view at the Denver Art Museum through August 7 and organized by its curator of design and architecture, R. Craig Miller. Although aficionados might think that exhibitions including works by such well-known figures as Gae Aulenti, Mario Bellini, Joe Colombo, Vico Magistretti, Gio Ponti, Carlo Scarpa, Ettore Sottsass, and Marco Zanuso must be a restatement of the obvious, these are timely, provocative, and surprising surveys.

Amazingly, there has been no large-scale American museum presentation of the subject since the Museum of Modern Art's landmark 1972 exhibition, "Italy: The New Domestic Landscape," curated by the architect and industrial designer Emilio Ambasz (who is represented in the Denver show with two of his own designs). Thus the two current exhibitions offer a much-needed reexamination, and together they put the past half-century into a continuous perspective.

Merely to have culled Denver's instructive selections from the enormous Italian output is an accomplishment in itself. "It was a killer," Miller laughingly recalls of his post-1960 compendium. "We went from two thousand objects down to the 125 or so that are in the show." Among the ceramics, furniture, glassware, lighting, metalwork, appliances, and stonework on display are both standards and surprises. Among them are much-imitated icons such as Achille and Pier Giacomo Castiglioni's swooping 1962 lamp for Flos, Joe Colombo's molded plastic stacking chair of 1967–68 for Kartell, and Richard Sapper's pivoting Tizio table lamp of 1973 for Artemide.

There are also seen pieces by famous names like Gae Aulenti's Patroclo lamp for Artemide, Ettore Sottsass's Vercelli table lamp of 1977 for Stilnovo, and Paolo

Scarpa's flatware of 1977 for Cleto Munari. The curator's broad range runs from the high-modernist severity of



The 1960 Sanluca armchair will appear in "The Italian Metamorphosis, 1943–1968" at the Guggenheim Museum in October.

Scarpa's steel-and-glass Doge table of 1969 for Simon to the Pop Art jokiness of Paolo Lomazzi's leather Joe chair of 1970–71 for Poltronova, named after sports hero Joe DiMaggio and shaped like a giant baseball glove.

How to organize such diverse material was Miller's biggest challenge, and he chose two major stylistic categories—modernism and antimodernism. "Italy has been the world's major design center for the last quarter century," he explains, "both for the reinvigoration of the Bauhaus tradition of modernism and the beginning of the postmodernist design movement. The word 'postmodernism' drives people crazy, both here and there, so we're using the term 'antimodernism' because it's the least loaded.

"Antimodernist design began in Italy in the late sixties," Miller continues. "Designers like Ettore Sottsass and Alessandro Mendini and groups like Archizoom and Superstudio felt that

industry was too focused on consumer products. They wanted to find a new direction so that design could become a way for people to examine the cultural, political, and social issues of their time.

"We're not saying that one approach is right and one is wrong, but I think that people will feel very strongly. There are the die-hard modernists who still believe it's the way, the truth, and the light. And then there are others who believe that design should be art and remain untainted by the commercial aspects of mass production."

One of the main reasons Italy has been able to produce so much good design for so long is the highly improvisational way things can be made there. "The whole system of production in Italy is different from that of the United States," Miller points out. "Here, the Knoll Group or Herman Miller needs to make 200,000 chairs for it to be commercially viable. In Italy, objects are frequently made just as prototypes or in very limited editions. They're often sold through a gallery, where there might be a show of, say, five pieces by Mendini—you order one and it's made for you by hand. If you don't buy them almost immediately, your chances of getting them are very slim."

Miller is an accomplished acquirer. Cleverly, he is using the first show in his projected Masterworks series (three later installments are planned on the contemporary design of the rest of Europe, Japan, and the United States) to build the core of a major collection of twentieth-century objects. All the pieces in the Italian show are entering the Denver Art Museum's permanent collection. As associate curator for design and architecture in the department of twentieth-century art at the Metropolitan Museum in New York during the 1980s, Miller racked up one of the most impressive accession records for any American institution during that decade. Courting collectors, befriending manufacturers, dickering with dealers, and >

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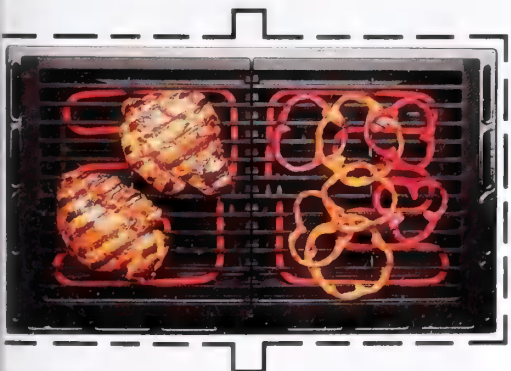
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appealing to architects and designers, Miller developed a loyal constituency and retained their support after moving to Denver in 1990.

Unable to compete with bigger American museums in the stratospheric reaches of the art market, the Denver museum intelligently decided to concentrate on an area that does not need a leveraged-buyout budget. "The amount of money required to collect in the design field is minimal," Miller maintains. "You can drop a zero compared to painting and sculpture. For a quarter of a million dollars you can buy a nice picture. For \$25,000 you can buy a really great piece of furniture."

The Denver Art Museum's idiosyncratic gray tile building by Gio Ponti (completed in 1972) provides the perfect setting for viewing Italian design works of the decades just before and after it was constructed. For example, the antic 1980s designs of the Memphis group—an international roster of youngish talents loosely led by the perpetually youthful old master Ettore Sottsass—still seem to many to be the quintessential totems of the Me Decade: self-centered, expensive, showy, and useless. But, as Miller notes, "If you just look at Memphis by itself from 1981 to 1985, it's an odd hiccup. But when you place it in the larger picture you see how very significant Memphis was in the whole of twentieth-century design."

The same can be said of the exuberant Pop and plastic pieces of the late sixties and early seventies, few of which have passed the test of time very well. Piero Gatti, Cesare Paolini, and Franco Teodoro's Sacco seating of 1969 for Zanotta was the prototype of the dreaded Beanbag chair. D'Urbino, De Pas, and Lomazzi's inflatable Blow armchair of 1967, also for Zanotta, had the durability and charm of a moth. But the very transience of these objects—as wasteful as they are—sets them apart from today's environmentally conscious view—spoke eloquently of a time when placed on social change and, in a way, away from stuffy households. Particularly, the austere, almost brutalist designs of the 1970s, when Italy was in the grip of the terrorism of the Red Brigades,

by economic and political instability in the wake of the Arab oil embargo, appear now to be an equally accurate expression of that anxious decade.

Miller brings his superlative survey up to date with David Palterer's flamboyantly undulating Fiore dal cuore d'oro goblets of 1991 for the Colombari Gallery; Massimo Iosa-Ghini's suave Newtowne sofa of 1990 for Moroso; and Franco Poli's almost erotic Flying side chair of 1990 for Montina. There are strong hints of the past in all three pieces: *Lo Stile Liberty* (the Italian name for Art Nouveau) in the Palterer glassware, glamorous thirties upholstery in the Iosa-Ghini sofa, and the sexy 1950s furniture of Carlo Mollino in the Poli chair. The influence of a continuous history is unmistakable.

Miller wisely stops short of predicting where Italian design might be going next. One recent trend does worry him, however. "The companies that become important in design are driven by a person with a vision. Dino Gavina of Gavina and Ernesto Gismondi of Artemide had the idea of being great patrons of the arts. They loved the game of seducing the designers and getting them to create marvelous things for them and having them in their stable of artists. We've lost a lot in American design because there's now no one like Florence Knoll or George Nelson to drive a company with a vision. And I'm afraid the same thing might also happen in Italy with all these international takeovers."

Whatever happens, however, Miller wants to be certain that our museums—and his in particular—once again become major players in the arena of contemporary design. "We're trying to revive the role of the museum as an activist in the design field," says Miller of his ambitious plan for Denver. "Historically, the museum has presented what it feels to be the best of its time and has tried to stimulate debate around it. I want to see manufacturers and retailers and artists and educators all coming and reacting." Confronted by the astonishing vitality of high-style Italian design since the years of *La Dolce Vita*, the public is certain to respond in just the lively way he wants. ■

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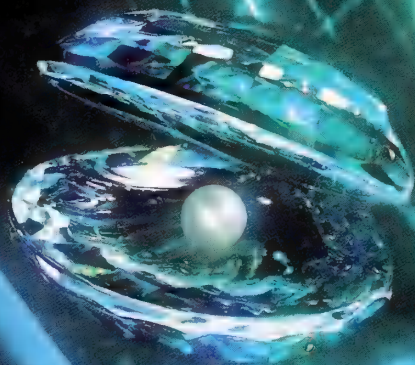
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What's the latest in bathrooms? These top designers, creators of five of the baths in our portfolio, clue us in on trends and new technology



Barbara Hauben-Ross "Two rooms in the house are getting larger—the kitchen and the bath," says Manhattan decorator Barbara Hauben-Ross. "Clients now want the luxury of having their own spa. Showers are becoming steam rooms. Tubs are becoming Jacuzzis. You need a lot of space for all this equipment." But the bath of her dreams would look very "au naturel," with unobtrusive shower spigots in a rough stone wall offering a cascade of spray like a waterfall.

After thirty years in business, she knows exactly what works and what doesn't. "Make sure the first thing you see when you open the door is not the water closet," she advises. "Another mistake is not making the vanity high enough. When you get up in the morning, your back is not ready for the day, and bending over a conventional 32-inch-high sink can throw it out." Thoughtful touches like a mirror in the shower, heated so it does not fog, enable a man to shave while sudsing. In a large house, she might add a hot water spigot for a cup of tea at the end of the day. She goes shopping with clients and always makes them sit in the tub. "Long tubs are not necessarily the most comfortable," she explains. "I love the Kohler steeping tub, where you can sit in water up to your shoulders. I light a candle, put on music, close my eyes and relax." —*Christine Pittel*

Patrick Naggar, the Egyptian-born architect and designer with offices in New York and Paris, sees the late-20th-century bathroom "as a place for winding down," a luxurious, high-comfort setting for many of the activities traditionally associated with other parts of the house. "A television in the bathroom for watching the morning news—why not?" asks Naggar. Music, a good chair, a small writing table, a chaise longue for stretching out and reading—all "transform a bathroom into a room for living," he believes.

"Too often Americans approach the bathroom as a strictly functional space where enjoyment is forbidden," says Naggar. "Compared to European ones, for example, American tubs are extremely shallow and not very inviting. And bathrooms are small, which reflects a certain Puritanism. But bathrooms don't always have to be small. If in a city apartment I had two spaces, one for the bathroom and one for the bedroom, I would make the bigger one the bathroom."

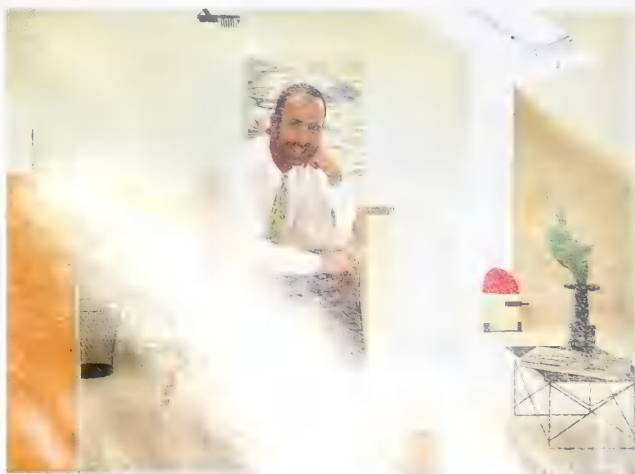
Naggar's own bathroom in Paris is furnished with a Directoire tub in enameled tole and a white ceramic utility sink. "But I'm afraid I'm not a very good example of someone who has learned to relax and spend time in his bathroom," Naggar confesses. "I'm in and out in a matter of minutes." —*Christopher Petkanas*



Frank Israel "The bathroom has become a living space," says Los Angeles architect Frank Israel, whose bigger and better bathrooms often include workout equipment. In his own house, he designed a plywood, black granite, stainless steel, and white tile bathroom to open directly into the bedroom, which makes both rooms seem larger.

But his favorite bath is at the Tawaraya Inn in Kyoto. "You step down into a wooden tub and you're on the same level as a river outside. Open the shoji screen and the outside comes in. It's a quiet, almost Zen-like space, very simple, with natural materials." What about splinters? He laughs. "There are none. Wooden tubs are wonderful. You're not fighting the cold porcelain."

Last year he received an award from the American Academy of Arts & Letters and found himself seated at lunch next to Jacqueline Kennedy Onassis. "We started talking about bathrooms. She had just refinished her own in French limestone, like a bathroom she once had as a student in France. People remember materials and bathrooms." —*Christine Pittel*





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Waste not

For the Ratalahti brothers, recycling is much more than sorting bottles and cans. It's a way of life



Matti and Heikki Ratalahti (LEFT) in front of their woodpile, from which Matti selected wood to create his chairs. ABOVE: The picnic table and benches were made from a black oak felled by the wind.

BY LYNN FREED

For most of us, recycling is a noble chore, involving cans in plastic bins, newspapers bundled in twine, or perhaps even a compost heap. But for graphics designer Heikki Ratalahti, recycling is a credo. "I simply cannot stand to waste anything!" he cries. "It absolutely annoys me! It is so stupid!"

Heikki lives and works in a serene house on a hill overlooking the San Francisco Bay in California. Built on several acres, the house is made of wood, glass, and tile, the house is surrounded by decks, California oaks, and vineyards. Heikki and Matti Ratalahti are in San Francisco fifty years ago. They have made chairs, rugs, and pillows.

and needlepointed, tile floors and skylights he installed. There are also touches of his native Finland—weavings by his mother and niece, wooden statues by his brother, Finnish sculptor and designer Matti Ratalahti.

And then there is the 94-gallon, galvanized-iron horse trough Heikki installed for bathing. "It uses much less water than the built-in tub," he explains. "I can soak up to the neck. And I use the wastewater for flushing the toilet and watering the plants. What could be better?"

It was in rural Finland, where Heikki grew up in the early 1940s, that he learned about making do. Because of the depredations of war, Finns had to make syrup out of beets. They roasted

dandelion roots for coffee. They rendered animal bones for soap. Heikki's mother wove and knitted the family clothes. "Nobody starved," says Heikki, "and nobody complained."

So when Heikki decided to convert a storage space under his California garage into an apartment for visits from Matti and his family, making use of the debris generated seemed only natural. "To me," he says, "the ultimate self-sufficiency is recycling. Of course I do the usual things—collect newspapers and cans and so forth. But recycling can go way beyond that."

Indeed. One need only consider the "rock" wall Heikki built along the road below the apartment. Meandering along the verge, it looks as if it has been there for a hundred years. In fact it was made from the concrete slab under the garage, which the construction workers dug out. Heikki broke down the concrete and then built the wall, filling in with mossy rocks where necessary.

When Matti arrived for his first extended visit, the brothers took to the construction debris in earnest. First, they needed a dining table for the apartment. So they fished out old beams >

Nina Campbell



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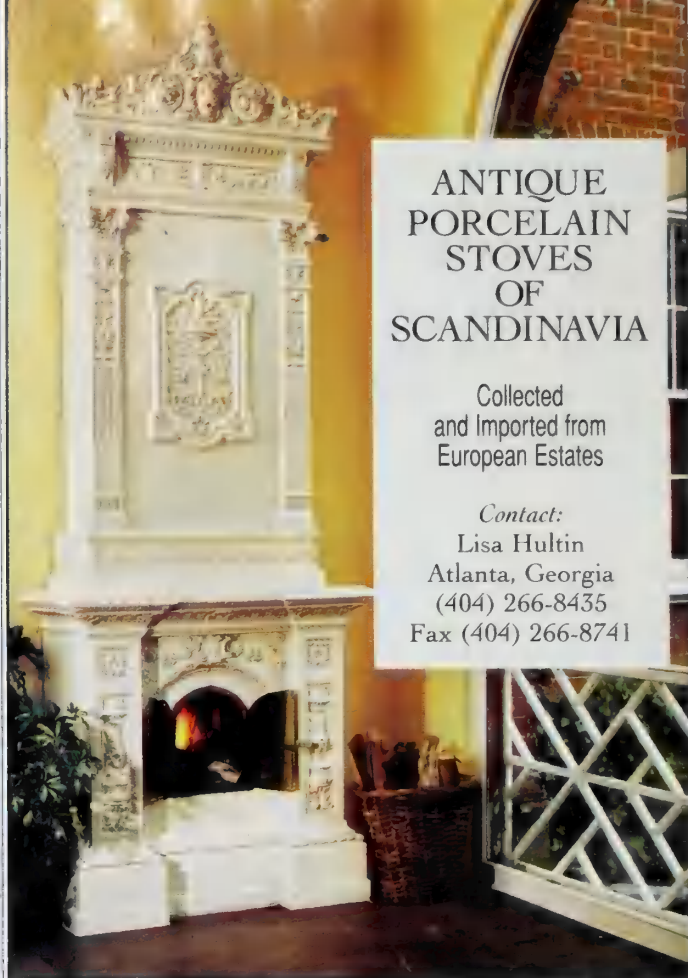
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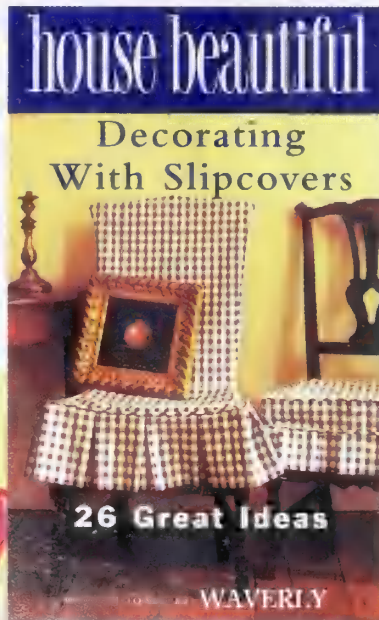
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salvaged from the windows of the original storage space and made them into a circular table, sleek and well proportioned. The cost? Absolutely nothing. "We even salvaged the nails from old boards!" says Heikki proudly.

Matti shrugs and smiles. He is puzzled by America, where time is money, and where workmen have no desire to salvage anything. "Why send the wood up in smoke?" he asks. Heikki points to a TV table made in a hurry out of bits of laminated lumber, to a small rustic side table, to some chairs that Matti fashioned with an ax, saw, chisel, and sandpaper out of the stumps of trees felled by winter storms. The chairs are spare, almost gaunt. They seem more like art than furniture. But then one sits down, and the comfort is unbelievable. "This is what I do," protests Matti. "I create chairs for people to *sit* on, not just to look at!"

The brothers lead the way out to the deck of the main house where there is another table, this one resting on a pedestal made out of wire mesh left over from the laying of the apartment's concrete foundation. The design, Heikki points out, prevents the table from being blown over by the high California winds, the fate of its predecessor. Around the corner is what is left of an old black oak that was knocked over by wind. It is now a picnic table with matching benches, the thick, unseasoned planks allowed to buckle and undulate naturally.

Inside the house, in Heikki's loft studio, is the most unusual example of recycling opportunism—a parquet floor. But this parquet floor is made from leftover wood scraps, all cut against the grain and in varying lengths. The result is stunning.

Afternoon sunlight cuts in at an angle through one of Heikki's skylights, turning the woods into shades of honey. Over the railing, in the bright living room below, are more of Matti's chairs, quite comfortable there among the antiques and needlepoint. Outside, the picnic table stands under a trellis of grapevines. If there is poetry in recycling, it is here that it can be found. ■

Lynn Freed's third novel, *The Bungalow*, was published last year by Poseidon Press. She lives in Sonoma, California.

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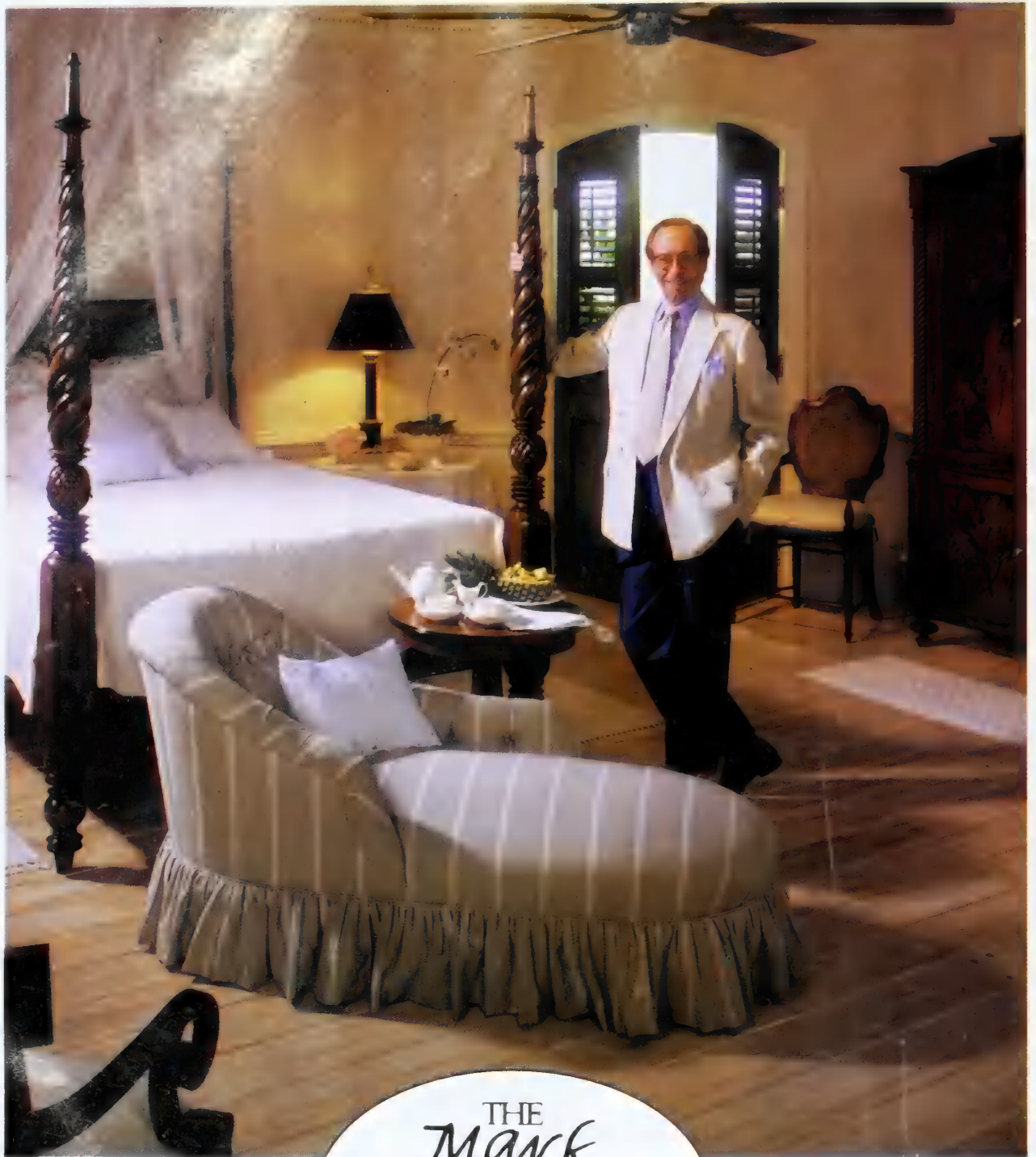
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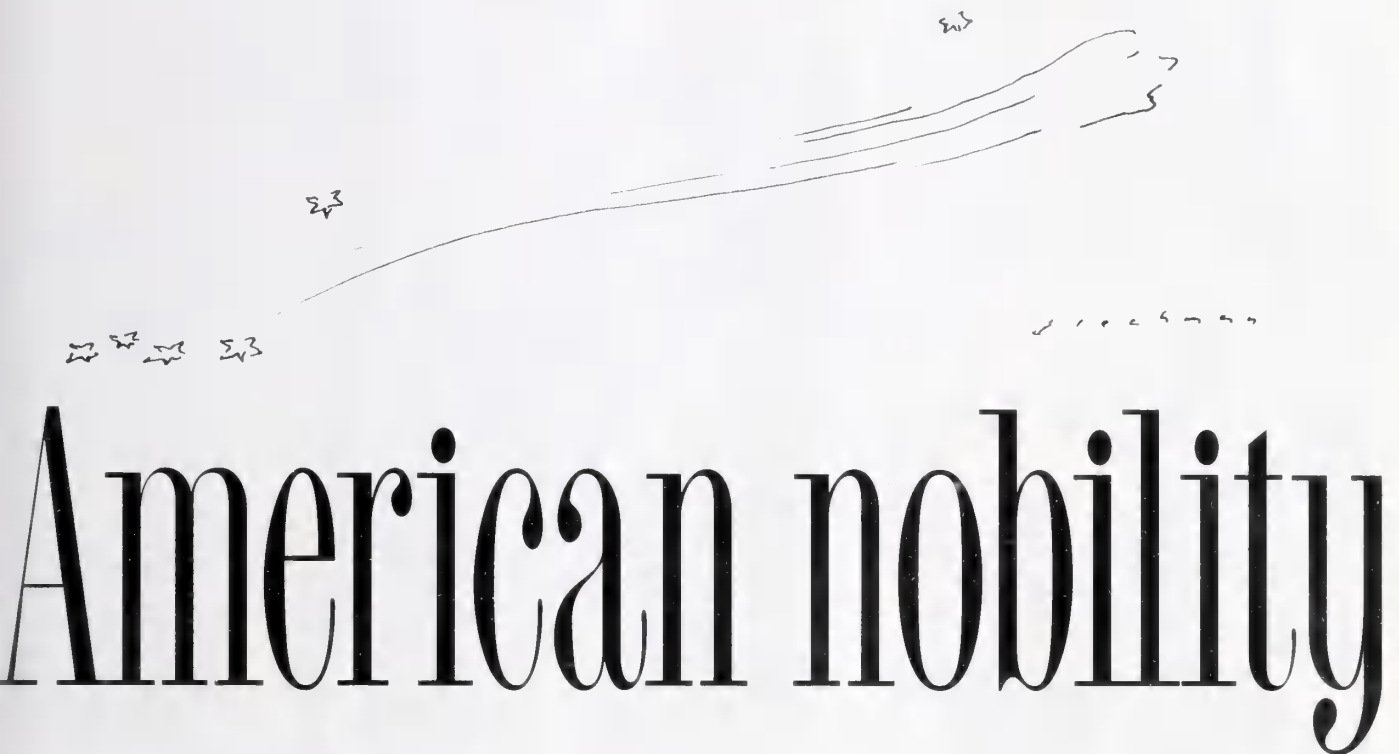
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American nobility

When I was in Washington, D.C., shortly after the death of Jacqueline Kennedy Onassis, I took an hour to go to Arlington National Cemetery. I had to pay my respects to the woman we honor in another way in this issue with our story on her great influence on American taste, style, and culture.

As I stood in the line of people passing before her grave, and the adjacent graves of her two infants and her husband, President John F. Kennedy, I thought about her life and the many ways in which it crossed all of ours.

For example, in Martin Filler's tribute he tells how she pursued the objects she felt should be returned to the nation's most historic rooms. "When Mrs. Kennedy asked for things she wanted for the White House," James Roe Ketchum, curator of the White House during the Kennedy administration, says with a laugh, "she did it in such a way that people never realized what hit them. It was such a soft sell, you just couldn't say no." I remember the soft sell. I experienced it myself over lunch with Jacqueline Kennedy Onassis at the Four Seasons restaurant a few years ago, when she was anxious that a story

about friends of hers move out of our inventory and into our magazine. I assure you that shortly after the lunch, it did.

But it was for others that she did the asking: whether in saving a historic landmark like Grand Central Station, promoting the work of young African-American textile designers in Brooklyn, or getting something published that she believed in.

Jacqueline Kennedy made a clear distinction between her public and her private lives that showed in the way she used two very different interior designers at the White House—one for the upstairs family quarters, another for the main floor State Rooms. It also showed in the way she raised two fine children, ignored gossip, and conducted her private life once her public life was over.

Writing in *Vanity Fair* magazine, Dominick Dunne described how after the death of her husband, Jacqueline Kennedy's grace and dignity calmed the nation. "Sadly, that nobility of behavior has subsequently slipped out of our lives," he wrote. But not if we learned what she had to teach us, for nobility of behavior is open to all of us.

Louis Oliver Gump

EDITOR IN CHIEF



The room
is comfortable
and the walls
are white. The
plaster is a
pale terracotta

Chiantishire

*The love affair between the English
and Tuscany is an old story made new again in
the remodeled farmhouse of Tricia Guild,
noted London designer-shopkeeper*

TRICIA GUILD'S COUNTRY COLOR. TO BE PUBLISHED BY RIZZOLI IN SEPTEMBER





The chance for sunny outdoor living is one of the great appeals of Tuscany to the British. Here on a terrace furnished with brightly sprayed wicker chairs, Tricia Guild, her family, and guests can luxuriate.

BY ELLEN E. PRICE

The English are in love with Tuscany—with her land, her people, her buildings, her climate, her Chianti wine—so much so that the novelist and playwright John Mortimer has granted it the status of another English county; Chianti-shire. Of all Italy, Tuscany enjoys the softest light, the bluest hills. After the wildflower-covered hillsides of springtime comes summer when the parched and pebbly terrain, meticulously terraced for vines and olives from the smallest holding in the grandest estate, reveals the promise of autumn. The charm of Tuscany for the English is also the general way of life, the simplicity.

The simplicity that must have attracted British designer Tricia Guild to the heart of Designers Guild, a few years ago. It happened when she came across a stone farmhouse set in the heart of the Tuscan hills, a short drive from the nearest village. Its central courtyard, a terrace from the 12th century, through much of its history, had been a place where life had gone on since then. By the time Guild came to see it, it was a crumbling ruin,

lacking not just running water and other perks of modern living but windows and part of the roof.

She was determined to make it her vacation hideaway and to make it comfortable. "Yet in restoring the house it was important to me to keep its character intact," Guild says. Until quite recently, the tradition in small Tuscan farmhouses was to shelter the animals on the ground floor in winter, making separate quarters unnecessary and at the same time keeping the farmer and his family warm upstairs. The houses that were built for this dual purpose only had external staircases. Guild salvaged and repaired hers and built another inside.

Her latest book—her sixth—is *Tricia Guild's Country Color*, written by Nonie Niesewand and photographed by Gilles de Chabaneix, based on this adventure. "The idea of the book and of the house is to keep a free spirit while honoring tradition."

Guild retained vernacular Tuscan features such as rough plasterwork on the walls and painted borders and baseboards. Her own individuality emerges in the signature bold colors—sharp lime and acid yellow bands, cornflower blue walls, terracotta washes, grass green, and Mediterranean turquoise. But



Next to the new interior double staircase (ABOVE), a painted table with a scrubbed top is the hall console.
 BELOW: The restored outside staircase is lined with flowerpots. Local vernacular dictated the type of roof tiles.

the strong colors are mellowed by the texture of the surfaces, resulting in a frescolike patina.

Guild preserved continuity throughout the house with a deep painted baseboard in cypress green, the use of old quarry tile floors patterned as diamonds or squares or both, and the retention of the original beams throughout the house. The beams are whitewashed, and because the wood takes up the thin paint unevenly, the effect is subtle: Beams remain woody while the heaviness is lost.

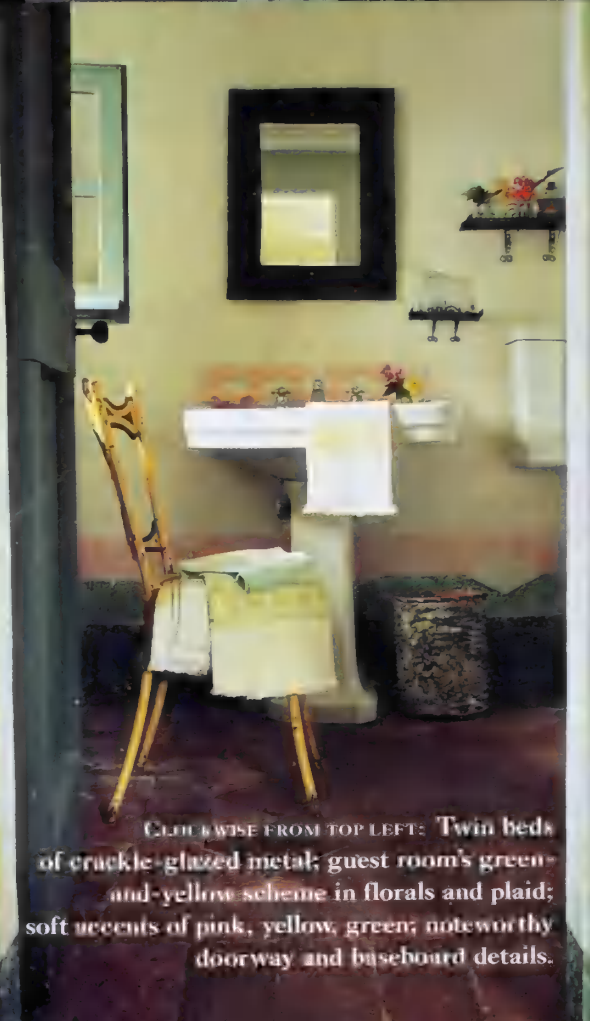
Most of the walls are white-washed, too. Just as the beams absorb varying amounts of color, so does the rough plaster on the walls. In the sitting room, the walls were first painted white and then given a pale terra-cotta wash. The

lime banding above the painted baseboards is carried through from the hall and around the wide putty-colored borders that announce the entrances.

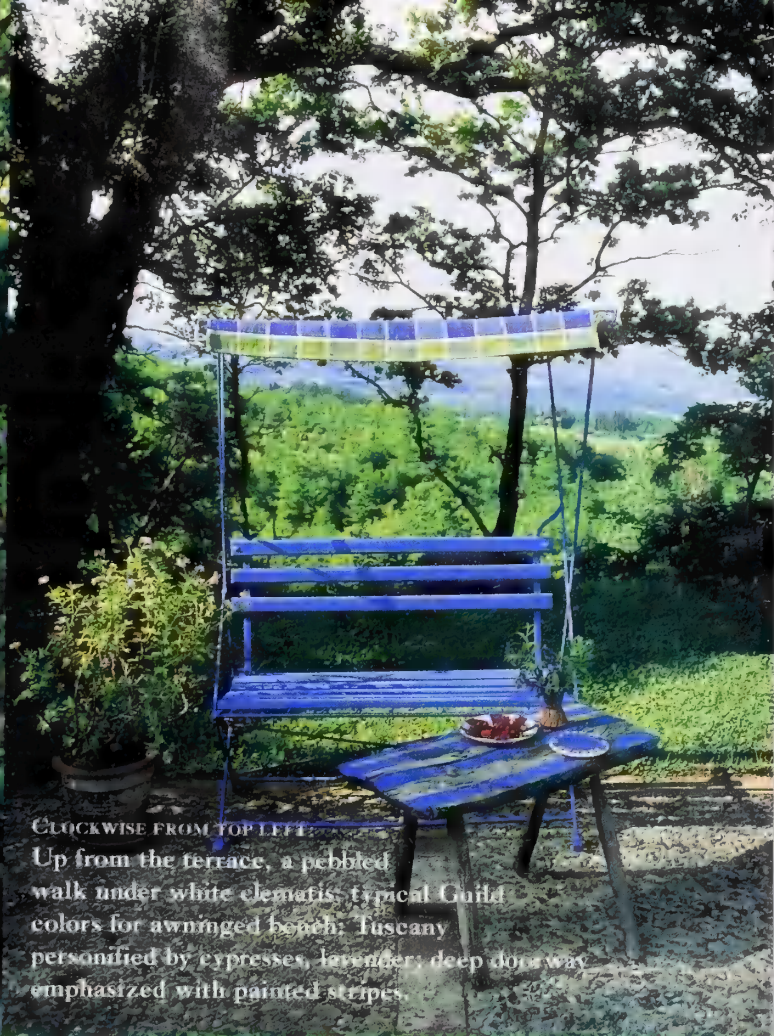
The center table in the sitting room, like most of the tables and chairs in the house, is distressed. On its turned legs it has

remnants of pink and cream and green paint, and even the scrubbed top has flakes of color from an earlier incarnation. Guild, a fan of such effects, explains how she simulates natural distressing: "A bright color in emulsion or oil is painted on a first layer and left to dry. Another color is rubbed in, and you can build up layers or use a crackle glaze before applying the subsequent layer. If you want more of the undercoat to





CLOCKWISE FROM TOP LEFT: Twin beds of crackle-glazed metal; guest room's green-and-yellow scheme in florals and plaid; soft accents of pink, yellow, green; noteworthy doorway and baseboard details.



CLOCKWISE FROM TOP LEFT

Up from the terrace, a pebbled walk under white clematis; typical Guild colors for awninged bench; Tuscany personified by cypresses, lavender; deep doorway emphasized with painted stripes.





On the stone terrace banded with concrete strips that form big rectangles, old rusted chairs find a home at the painted table of turquoise and green stripes, theme colors of the house.

show through, you can chip or sandpaper it back. It all depends on how much you want showing through. The more layers, the better the distressing looks. And if you don't like it, just paint it over. The long table on the terrace began as a turquoise wash. A year later it went lime with a wide blue stripe down the center, but the bits of turquoise still show through."

Curtains hang about four inches off the floor "so that they can blow in the wind and nasty things like spiders don't get caught in them." Suspended from a single metal rod, they are not full: "They hang more like banners than drapes," Guild explains. In winter Guild uses wool throws in warm red plaids

the summer ones for double protection against the cold. Ornamentation is largely confined to flowers from the garden and unmatched metal and wrought-iron candlesticks from Guild's collection at her new London shop.

All the fabrics are from her own collections, including the bed and table linens. The table on the terrace is set with one-of-a-kind designs by Elizabeth Hodges, the British ceramist whose work is stocked by Designers Guild in London. "I wanted a mismatch—no two plates the same," Guild explains. In bright yellows and greens, they are decorated with checks or three-dimensional polka dots, fleurs-de-lys, or starfish.

Taking advantage of a cornucopia of Italian foodstuffs, Guild

*In winter, Guild uses wool throws in warm
plaids over chairs and sofas and extra sets of wool
curtains that fit over the summer ones for double protection
against Tuscany's mountain cold*



The striped table (ABOVE LEFT) is set with Elizabeth Hodges ceramics—no two settings alike, on purpose. In a house with many eating places this is the official dining room, which adjoins the kitchen.

and her husband, Richard Polo, cook together (back in London he owns several restaurants). Here the garden provides herbs and salads, and vegetables from four color-coded rectangles. "Two are meant to be blue and green and two red and yellow." So sage and borage, parsley and coriander are grouped together, as are nasturtiums and tomatoes, raddichio and sweet peppers.

Upstairs are four bedrooms, each with its own bathroom. The master bedroom is a large, airy space painted in a strong cornflower blue with blue-, green-, and yellow-checked silk curtains. Where the casements are small, to keep out the heat, Guild has left them uncurtained, painting the reveals and the interior shutters instead.

The decoration of Tricia Guild's Tuscan farmhouse could be adapted, she feels, in any kind of rural setting. "It depends on how a person wants to live and what's around them. Here the look is tailored to the landscape, but having said that I should add that I know a lot of city houses that have a country atmosphere. Of course you would take your cue from the setting. In a city you might or might not choose rough plaster and terracotta tiles, but colored walls and local basketwork and ceramics would look wonderful in a white clapboard house." Then, inadvertently summing up her talent, she adds, "You improvise."

The garden provides herbs, salads, and vegetables from four color-coded beds. Two are blue and green (sage, borage, parsley) and two red and yellow (nasturtiums, tomatoes, radicchio, peppers)



All the linens and furnishings in the comfortable
cornflower blue bedroom are by Tricia Guild and
are available in the USA at Osborne & Little.

For more details visit www.osborneandlittle.com



A feeling for texture

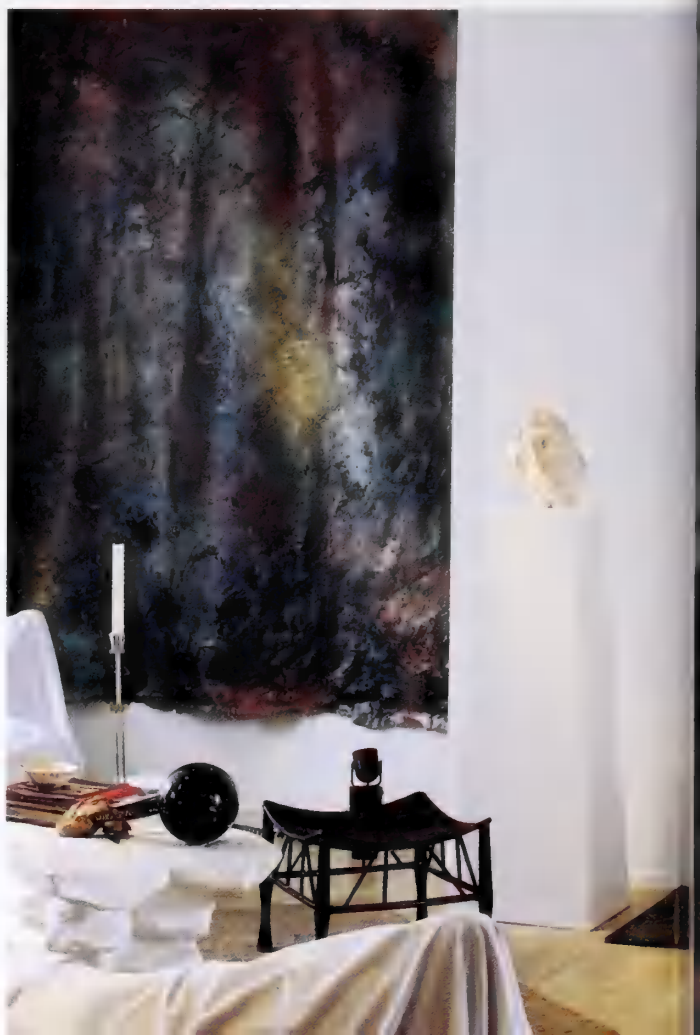
A Victorian house bereft of its details might not appeal to everyone, but an interior designer saw it as a showcase for the rich surfaces and sculptural shapes that he loves

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY GORDON BEALL
PRODUCED BY SARAH KALTMAN

"Who would ever guess that this is a Victorian house?" Gary Lovejoy asks as he leads the way up sisal-carpeted stairs to his light, airy duplex in a Washington, D.C., town house. Sunlight streams through bay windows in the front and French doors in the back, unimpeded by walls, undimmed by dark Victorian paneling or woodwork. Most of the interior details had been destroyed by fire before Lovejoy bought the house, and when he remodeled he tore out even more to create the uncluttered spaces that he loves. He even opened up the stairwell, replacing banisters with a low balustrade that floats sculpturally between the two floors of his apartment.

Both the balustrade and the wall beside the stairs are covered with deeply textured plaster painted with thin washes of amber and taupe. "I like the aged look of the plaster as a contrast to the very contemporary curves of the steel stair railings," says Lovejoy, an interior designer who always decorates with a mix of old and new. In his bedroom, a Tizio lamp stands on a Louis XV desk; in the living room, sheet-draped contemporary Italian furniture encircles an Aubusson rug. The sheets make practical slipcovers in a house with a dog and cat, but Lovejoy removes them from time to time so he can enjoy the sculptural shapes of the modular furniture. "I have never found any furniture I love so much," he says. "Too often contemporary design is trite and trendy, but these modular pieces are timeless." Come to think of it, timeless contemporary is the perfect way to describe Lovejoy's own rooms.

In Gary Lovejoy's apartment in Washington, D.C., texture and shades of white provide visual interest in the absence of color. The brushed steel of the Lovejoy-designed console (TOP LEFT), the plaster of the stair wall, elaborately modeled (TOP RIGHT), the metallic finish of the kiva (BOTTOM LEFT), and the hand floor, bleached and stained white (BOTTOM RIGHT) all add to this a lot to floors," says Lovejoy. "It's uncluttered and it's up a space."





Gary Lovejoy describes his decorating style as contemporary, but he likes to include an old piece of furniture here and there if it has a distinctive silhouette



Modular furniture (RIGHT) is ideal for Lovejoy because he moves everything around often, but he always floats his furniture in the center of the room. "Even in smaller, more cramped spaces I keep pieces at least six inches from the walls. It makes a room feel spacious." The gold module has tarnished lightly with age. He says, "Lovejoy likes color 'in things I see.' Those pillowcases with touches of green are in the bedroom.

For more details, visit www.lovejoy.com.





Old friends

To a 1725 New England house, a former Texan brings the furnishings of a lifetime, pulling them into a warm, cohesive whole



BY ELLEN STERN
PHOTOGRAPHY BY
JOHN HALL
PRODUCED BY
SARAH KALIMAN

It is a beautiful house on ancestral land, and though it was built in 1725 it is not nearly as old as the family that owns it. The first settler came from England to the coast of Connecticut in 1639, and when an esteemed lady of the adjacent colony died he was charged with tending her grave.



In 1725, the house was given 10,000 acres. Eleven years later, the property remains in the hands of the family (just as the family continues to tend the grave). The few homes in the area were built when they are ready to be built.

One of these homes is now used by a

snappy divorcée named Sue Cutler, who is as far from a stern Yankee goodwife as could be found. Born and raised in Monroe, Louisiana (where her father was an architect), and long married in Fort Worth, she has brought wonderful things, untraditional colors, and a bright eye to this center-chimney Colonial.

The house had been built a mile down the road and was moved fifty years ago to its present location at a spectacularly scenic point where the broad Connecticut River joins Long Island Sound. The views from its many windows are as varied as the rooms within. With confident flair, Cutler has made the house her own—for her tenancy. She painted her library walls coal black ("I've always had a room with black walls," she says in her easy drawl. "Everything looks good against it.") And her dining room is now cobalt blue, which shocked her conservative landlord, the current patriarch of the dynasty. Here she mixed Windsor chairs and Acapulco glassware and had a good time doing it. "I just get things I love and move them around," she explains.

Cutler arrived in May four years ago, eager for change but not for the chaos she found: Sawhorses in the living room.



New siding going up (the house had never been insulated). A renovated kitchen. A new roof. A nightmare. While the proprietor oversaw the construction, his new tenant stayed at a local bed-and-breakfast and her goods stayed in the garage amidst bales of hay from



"The older, blinder, and deafer everybody gets, the more we cuddle up," Cutler says of her cozy library (ABOVE) with coal-black walls. Pieces from old Mark Hampton rooms blend with majolica and monkey prints from Stubbs Books & Prints in New York, owned by Cutler's brother and sister-in-law. RIGHT: Above the fireplace, 18th-century Chinese vases. OPPOSITE TOP: The house from the Connecticut River. OPPOSITE BELOW: Front facade.





In an entirely different mood than the densely patterned library, the living room is an airy place with pale taupe walls, a sisal rug from Stark Carpet, white woodwork, and white linen upholstery. Sue Cutler's favorite piece is the 18th-century fireplace bench, only six inches wide.





The cobalt blue of the dining room walls suggests the surrounding waters seen from almost every window. The Windsor chairs come from Cutler's home in Aspen, the blue glassware from Acapulco, the English tureen from Sotheby's.

the tenants' horse. On Labor Day, the garden, planted with the Garden Center in near the garden later.

This is a welcome Sue Cutler's when they visit with the library, in fact, to

his wife during one spectacular sunset. Guests fill the house in all seasons—barbecuers and croquet players on the lawn in summer, close to forty people for Christmas dinner.

Most of the furniture came from her home in Fort Worth and Aspen, decorated by Mark Hampton. "This is recycled

Mark Hampton," she says. "This is not a refined house. Not a *done* house. Not a *decorated* house. It's just a bunch of old friends, thrown together and used in different ways. I love it, but I don't know *what* Mark would say." We think we know; we think he would say, "Well done!" and be pleased with his pupil.

The hallway (RIGHT) with its arch and beams is lined with books on one side, water views on the other. BELOW: In the kitchen, which is part of an addition, Cutler's collection of egg prints is displayed. "I have eggs everywhere — wooden eggs, ostrich eggs, eggs on walls — because I overlook a bird sanctuary and an osprey nest," she says, "and I thought it would be fun."



Her dining room is cobalt blue and she painted her library walls coal black because "everything looks good against it"



A flat yard ran straight to the Sound, so Cutler installed a picket fence surrounding a new "little English garden with grass, roses, a birdbath — just a place to sit and look at the water."



A second-floor guest room (RIGHT AND BELOW) has country-French beds brought to Connecticut from Cutler's home in Aspen. The pine bookcase, which holds figurines and Staffordshire dogs her mother gave her as a child, the pine desk, and Louis XVI chair are also "from previous lives," and all dwell in harmony in her new house.



The spool bed and dressing table (LEFT AND BELOW) were Cutler's as a girl in Monroe, Louisiana, just as they had once been her mother's. The girlhood silver dresser set is another well-traveled treasure. The wallpaper, which Cutler misordered years ago, has been used in four of her houses. "It's just little French wallpaper," she says. "I'm getting to love it!"





A flight of narrow stairs leads to this quiet third-floor guest room with a seating area and fine view of the Sound. Here, the twin beds, chairs, and sofa—formerly enjoyed by Cutler's daughters—are covered in a Brunschwig & Fils toile.

All five bedrooms are planned for comfort. Being a guest here means good reading lights, tables where you need them, and a feather-bed layer of soft down under the bottom sheet

Tackie, queen of arts

BY MARTIN FILLER

"If good taste were the qualification for leadership," wrote Lance Morrow in a *Time* magazine essay in May following the death of Jacqueline Kennedy Onassis, "the greatest Presidents might be interior decorators." John Fitzgerald Kennedy didn't need to bother, for he was married to one of the most accomplished and influential decorative arts experts of our time. In fact, the effect that his wife had on American culture in general is incalculable.

Superbly self-educated for the role history presented her, Jacqueline Bouvier Kennedy understood that to be a good teacher one must first be a good student. "She called me just prior to the inauguration," remembers Leroy Davis, a New York art dealer who served on Mrs. Kennedy's Fine Arts Committee for the White House. "She had heard about a Maurice Prendergast show at the Museum of Fine Arts in Boston, and though she didn't know much about him she was intrigued. So I

For her official White House portrait, OPPOSITE, painted by Aaron Shikler in 1960, Jacqueline Kennedy Onassis posed in the living room of her New York apartment wearing a dress by the Irish designer Sybil Connolly. On the mantel behind her is a Mary Beal of a girl that occupied a similar position in the Kennedys' Georgetown home in 1958. White peonies, her favorite flowers, were also used at her funeral.



talked to her for quite a while and encouraged her to see the work. And when the show went to the Whitney in New York, I took her to see it."

Several months later in 1961 during the Kennedys' triumphant state visit to Paris, their gift to President Charles de Gaulle was a Prendergast watercolor of a Paris scene, *Boulevard des Capucines*. It seemed to be a subtle way of saying that the art of America was equal to that of France.

Of course Jacqueline Kennedy's greatest artistic contribution was her restoration of the White House. She took the Executive Mansion from a drab, hotel-like institution ("Early Statler," as she mordantly put it) virtually devoid of historical furnishings and paintings other than presidential portraits, and transformed it into one of the foremost collections of American decorative and fine arts. Although she made the White House into a museum, it was also very much a home—welcoming, unpretentious, and livable.

Always acutely aware of the split between her public persona and her private self, Mrs. Kennedy used two very different interior designers at the White House. The upstairs family quarters were done by Sister Parish in the cozy, relaxed, well-bred manner that evoked Jacqueline Bouvier's upper-crust upbringing. The warm, understated Yellow Oval Room, where the Kennedys gathered with guests for drinks before dinner, was the pinnacle of Mrs. Parish's career and an exemplar of American decoration at its best.

The main floor State Rooms were done by Stéphane Boudin, legendary master of the House of Jansen, the venerable Paris decorating firm that had restored the palace of Versailles and numbered among its clients the Duke and Duchess of Windsor. Renowned for his knowledge of historical styles, faultless sense of proportion, and genius for furniture placement, Boudin gave the major reception rooms of the White House a dignity and grandeur lightened with an innately American simplicity. His Blue Room, though criticized by some for being "too French," reflected the spirit of President James Monroe's original 1817 furniture by Pierre-Antoine Bellangé of Paris.

As seriously as she took her restoration project, Jackie wasn't above having a bit of fun at her French decorator's expense. "I had worked up a pretty good impersonation of Monsieur Boudin," reveals James Roe Ketchum, curator of the White House during the Kennedy Administration, "and we had an associate in our office who looked a bit like Mrs. Kennedy. Mrs. Kennedy would insist that for small parties we do a kind of Nichols and May routine of redecorating a room. She didn't mind being mocked. She seemed to be able to bring out the child in every one of us. You saw the wit every day."

Otherwise, Jacqueline Kennedy went about her research with the dedication of a scholar and the diligence of a dealer. Ketchum, now curator of the United States Senate, explains, "She took the time during her recovery from John's birth—just after the election in 1960—to totally immerse herself in the history of the White House. So when she arrived at 1600

[Pennsylvania Avenue] she knew as much about it as any historian possibly could. It was fun to go out to the warehouse with her, because she would immediately fasten on things she had seen in illustrated histories. It was a tremendous challenge to everyone else to stay on top of the material."

She was also tireless in pursuit of objects she felt ought to be returned to the nation's most historic rooms, perfecting fundraising techniques that American museums only later caught on to. "When Mrs. Kennedy asked for things she wanted for the White House, she did it in such a way that people never realized exactly what hit them," says Ketchum with a laugh. "It was such a soft sell, you just couldn't say no."

Undeterred by political loyalties, the President's wife asked many Republicans to join the nonpartisan effort. She enlisted the doyenne of American decorative arts, Henry Francis du Pont, founder of the Winterthur Museum, to head her Fine Arts Committee for the White House. She turned to a small group of rich women friends—especially Rachel "Bunny" Mellon, Jayne Wrightsman, and Jane Engelhard—to join the committee and make substantial donations. She asked Mrs. Mellon, a gifted horticulturist, to redesign the White House Rose Garden.

And she got Melville Bell Grosvenor of the National Geographic Society to help publish *The White House: An Historic Guide*, which she edited herself. That excellent illustrated handbook became a big source of income for the acquisitions fund. "Jackie!" exclaimed the President after seeing the sales figures. "You're making more a year than I am!"

The restoration was a landmark in the revival of high-style American design, especially that of the 19th century. Could her passion have been genetic? "Part of Jacqueline Kennedy's interest in antiques came from her great-great-grandfather, Michel Bouvier, the Philadelphia cabinetmaker who came over from France about 1815," proposes Bernard Levy, the New York antiques dealer who sold and gave several pieces to the White House. "He made very fine classical furniture."

Boudin redid the Red Room with American Empire furniture by a contemporary of Mrs. Kennedy's craftsman forebear, another French emigré, Charles-Honoré Lannuier. Virtually forgotten by 1962, he is now regarded as a major figure thanks to the White House project. Boudin's gutsy Victorian scheme for the Treaty Room was a turning point in the rehabilitation of that once-ridiculed style. At a time when American antiques to most people meant either Chippendale or Shaker, Mrs. Kennedy's daring range was in itself historic.

Her belief in the power of decorating never failed her, even at the worst moment of her life. "After the assassination," reports James Ketchum, "we stayed at the White House right around the clock for that first 24-hour period. She had already known of the woodcuts in *Harper's Weekly* that showed the East Room during Lincoln's funeral and that's what she asked us to work out with Larry Arata, the White House upholsterer. He already had the black cambric, and additional material was acquired throughout that Friday (Continued on page 146)

100 COUNTERWISE FROM TOP RIGHT: The Blue Room as redesigned by Stéphane Boudin of the House of Jansen; Jacqueline Kennedy in the Red Room during her TV tour of the White House, 1962; the White House Rose Garden, redesigned by Rachel "Bunny" Mellon; Jacqueline Kennedy Onassis's vacation house on Martha's Vineyard, Massachusetts, designed by architect Hugh Newell Jacobsen, early 1980s; In a previously unpublished photograph, President Kennedy in the Yellow Oval Room, 1963; Dining room of Mrs. Onassis's New York apartment, 1971; the White House as redecorated by Sister Parish; detail of Mrs. Onassis's library, New York, 1971.





Starting here: a portfolio of brilliant, idea-filled bathrooms. The first is a simple, sophisticated retreat where everything is made of Surell, a versatile synthetic surfacing material from Formica

BY CHRISTINE PETER

Bath time

Architect Patrick Naggar wanted to explore all the possibilities of Surell, which he chose in pure white. "It has the effect of Greek marble, but it's not cold to touch," he says. "I wanted to prove that this material can be as noble as any stone." More malleable than wood, Surell can be cut, drilled, molded, glued, sliced, and can be opaque or translucent.

Naggar rethought the elements of the bathroom as well. "With running water, you don't have to fill a sink to wash." So one basin (left) is shallow, carved out like a Japanese ink stone. The other basin is conical, resembling a Cycladic vessel. Together they seem almost ritualistic, composed on an offering table. Press a nearby panel (opposite below) and it pivots open to reveal storage. Step on one of the slabs (under the slippers, below left), which conceals a scale, and your weight reads out digitally on the wall. Invisible diodes shed light from a partition. Beyond the bathtub (below) is the shower, where the floor slopes to collect the water that either cascades in a circular curtain from holes drilled in the ceiling or streams from a high ledge. With allusions to ancient cultures, Naggar suggests both the past and the future.



Step into the bathroom as spa. Just add coffee and croissants and you may be tempted never to leave. Inspired by Le Corbusier's modern masterpiece, the Villa Savoye, architect Frank Israel uses an open plan—which suits the new concept of the bathroom as an expansive rather than a shut-in space. He isolates the Kohler units—shower, tub, sink—and treats them as “floating objects in space,” freely arranged in a Cubist collage of planes and blocks surfaced in vibrant cobalt blue or iridescent white glass mosaic tile from Mexico. Israel re-creates Corbusier's famous zigzag chaise longue, sculpting it out of a tiled wall and adding a terrycloth mattress for comfort. A wall-mounted TV pivots in any direction for the morning news. Echoing the great French architect's geometric forms, Israel layers and juxtaposes simple shapes in an interlocking composition of birchwood, tile, and concrete block “in homage to Corb's interest in industrial materials.” A contrasting oak floor warms the space, binds all the separate elements, and breaks into tile in the wet zone around the shower. “Slide open the curved acrylic door. It's like entering a space capsule,” says Israel.





*This streamlined bath,
outfitted with the latest in
Kohler fixtures, is more than
merely utilitarian—it is
designed for living*



PRODUCED BY JODY THOMPSON-KENNEDY

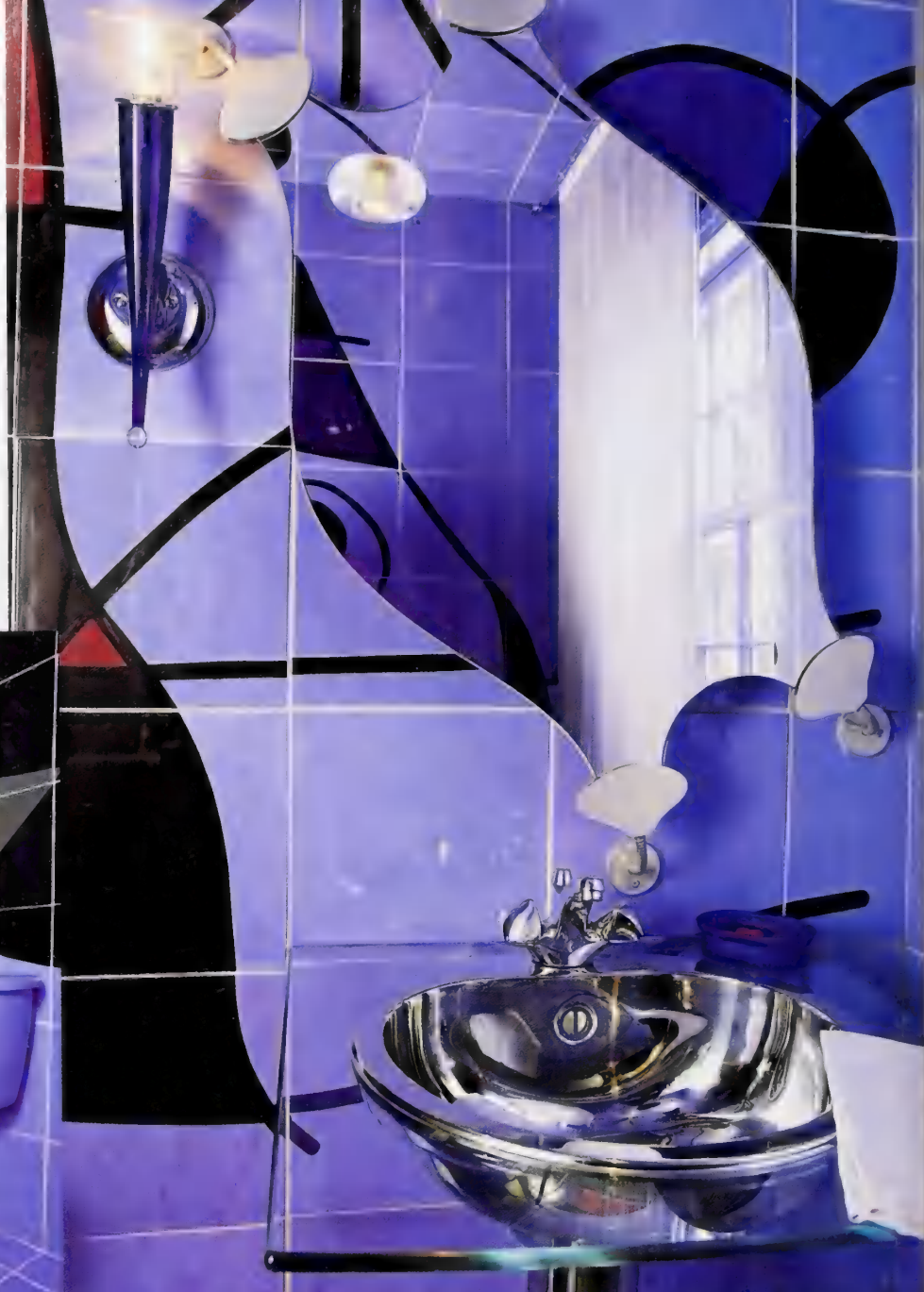
Hong Kong-based architect Grover Dear took his cues for this guest bathroom (above) from the cornice moldings and a white marble fireplace in the adjoining bedroom. A classically proportioned pedestal vanity, made of pristine Bianco Pea marble quarried on Mount Carrara, centers and focuses the room. "Because the space was quite narrow and tall, I wanted to use a large expanse of mirror on the vanity wall," he explains. "The mirror moldings are marble in order to replicate the finish of the vanity top and backsplash." The tub surround is also made of marble, carved in an identical, but inversely curved, molded detail on the top. The clear shower shield acts as a curtain; when one of the doors swings away on hinges to minimize any feeling of enclosure.

*Two different
bathrooms in the same
San Francisco showhouse,
an Italian Renaissance
mansion built at the turn
of the century, are
distinctive interpretations
of comfort, luxury,
and tradition*

Parisian designer **Andrée Putman** combines a master bath and dressing room in one sleek, tranquil space. With characteristic wit, she decided to expose elements that are normally hidden and hide elements that are normally exposed. With a view to the ocean, a modern claw-foot tub commands the center of the room like a piece of furniture, instead of being tucked away in a corner. The traditional fixtures, complete with hand-held shower nozzle, manage to be simultaneously old-world and up-to-the-minute. "That's very French, to mix traditional and modern," Putman says. The "carpet" petrified in tile is another clever inversion. Pocket doors slide shut to conceal the recessed vanity with two sinks. A triptych mirror unfolds above a half-circle shelf. Translucent doors to the shower stall and toilet help quiet down the space.



Three smart
bathrooms in a
fifties house
owned by
adventurous art
collectors
capture the style
and spirit of
the Modernist
decade with
an unmistakable
nineties spin



PRODUCED BY DARA CAPONIGRO

Close the door and wrap yourself in Miro. Designer Barbara Hauben-Ross transformed a small, unremarkable powder room into a dazzling work of art with one bright idea. She covered the walls, ceiling, and floor with an exuberant color-drenched painting by the Spanish master, cleverly translated into tile.

"The clients were receptive to making the powder room an event," she explains. "We wanted a very long painting so it could cover four walls, and we wanted a piece that was visually lineal." Together, they chose a zesty Miro from a book. The design firm selected part of the painting for the ceiling and floor. Plain white tiles were purchased, then applied to all six surfaces. Even the toilet and light switch were chosen to match. A hemispherical sink is set into a sheet of glass to maintain the mural. Appearing to float in space, a whimsically shaped Japanese-style mirror must to have escaped from the painting—an appropriately surreal touch, "as if you were surrounded," says Hauben-Ross.





The fifties house is filled with classic modern furniture, so Barbara Hauben-Ross decided to design her own sophisticated version of the style (left and below). "There's no reason to have a hamper look like a hamper," she says. A tall gleaming armoire offers storage above, while below a sinuous curved cherry panel pulls forward to reveal a hamper. The cherry cabinet under the sink is framed with slim sections of stainless steel. Hauben-Ross deliberately left space between it and the limestone countertop (waterproofed with urethane). "It's nice not to have to open a door to get another hand towel," she says. The mirror conceals a medicine cabinet set into handsome green-black granite. The window is also framed in metal. "Changing the window frames is a very neat way to change the character of a house," says Hauben-Ross.



A Picasso drawing etched into a mirror above the bathtub of the wife's bathroom presides over this alluring space glimpsed in the mirror (left). The stainless-steel sink rests in a marble countertop set on a conical base crafted in light cherry wood. Another mirror, surrounded by makeup lights, is embedded in a tiled plane lifted sculpturally off the wall to make room for the medicine cabinet. Barbara Hauben-Ross gathers the working elements of the bathroom by the window to take advantage of the natural light. A serpentine glass shelf offers "a little place to put things, like framed pictures or a vase," she explains. "I'll often add one at thirty inches—table height—around a room. Besides, you don't want curtains to go down to the floor."



PRODUCED BY SARAH KATZMAN

“Like any good WASP, I have always thought a bathroom was something to rush into and out of as quickly as possible,” says designer Edgar Watkins, who commutes between Manhattan and Texas when he isn’t relaxing in the Connecticut countryside. “Then I discovered that a 20-by-20-foot sybaritic bathroom is fabulous.”

He could have designed his refuge under the eaves so it was a nice square box, but he happens to like nooks and crannies. The vintage tub, large enough to stretch out in, was found at a warehouse, and happily the faucets, which look just like jacks, were still usable. Watkins placed it right by the Palladian-style window to take advantage of the view, down the hill to a pond. Since the next person is five miles away, he didn’t bother with curtains. He bought old-fashioned-looking fixtures, including the 1930s pedestal sinks set side by side under a double window. “I love to sit and watch deer wandering across the yard.”

A table draped in Scalamandré white damask displays a collection of “beautiful little trinkets, a bunch of old brushes, bits of crystal and stuff. I wanted the house to be a room as much as a bathroom, and the table gives it a touch.” The walls are white, the towels are white, and the oak floor is stained white. Watkins’s late partner, Alan Blumenthal, was a major player in this design.



An awkward attic space in a Connecticut house becomes a spacious, light-filled aerie, once the roof is raised and windows are installed





The house is surrounded by the house, which faces south, and is only one in the neighborhood. From the street, the sun and moon travel to the house. An exterior staircase leads to the house. The size is 10 ft long, narrow, and 10 ft from the street.



Beaming up comfort

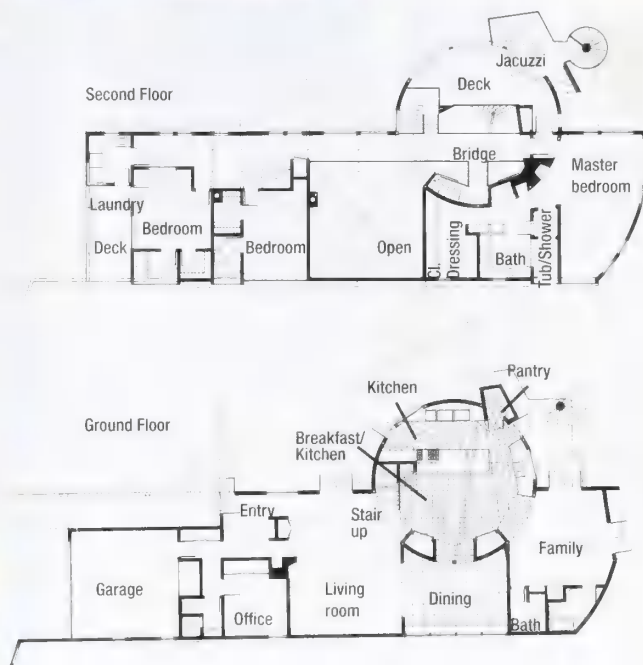
In an L. A. neighborhood of ho-hum revival architecture, Eric Owen Moss designed this futuristic house for a couple who delight in the new and unexpected. "Star Trek has been a hit for decades," the owner says. "Isn't it time that our buildings caught up?"



Even in Los Angeles, a city known for its innovative architecture, Eric Owen Moss's complex geometric designs are on the outer edge of the avant-garde. His provocative work has been published around the world, but would you want to live in one? Linda Lawson asked herself that question and, remembering her dislike of the Moss buildings she had seen in photographs, thought the answer was probably not. Moss was her last choice on the list of eleven architects drawn up by her husband, Tracy Westen.

After four months of interviewing, Moss's turn came. They met at his office, a building he had renovated in Culver City. Actually being in a Moss space, Lawson perceived "an almost spiritual quality, and after spending twenty minutes with him, I knew he could design us an inspiring house."

The clients' program was very explicit. They requested a high and spacious living room "not as a formal appendage but to be used, with a feature that would make people look up." They wanted an exterior that was not only attractive, but "even challenging." Rooms were to have lots of light, some from "eccentric" sources, and garden views and space for art. Also specified was a large skylit kitchen with an adjacent seating area, a dining room, study, family room, and three bedrooms, the form these functions would take left to Moss.



The living room (OPPOSITE) is Moss's answer to the request for "eccentric" sources of light, which pours in through the skylight, glass doors, and windows at all levels. On the third level, a staircase balcony above the living room draws eyes upward. Coffee table designed by Moss; upholstered furniture from Dialogica. ABOVE: Plans show how rooms fan out from the circular kitchen. The master suite occupies its own wing on the second floor. LEFT: The lowered ceiling in the kitchen creates an intimate dining area. TOP: View from living room to front entrance.

"Our house is like a spaceship and cathedral combined. It is visually stimulating in any light. People feel happy here"

the baths near the bedrooms, the laundry room upstairs where people dress and undress and use sheets and towels. The house has proved to be very easy to live in: intimate when the family is home alone reading and listening to music, expansive on special occasions such as the wedding of Lawson's older son last spring, when 45 guests were happily accommodated. "It was great seeing people on all levels," recalls the mother of the groom. On another occasion the house provided a dramatic backdrop for an opera singer who performed at a birthday party the couple gave for their architect.

Eight-year-old Tyler regards his house as a giant plaything. He and his friends zoom along the steel bridges, throw ropes over the beams, weave yarn through the hardware, transforming the structure into an enormous art installation. Even the pizza delivery man, accustomed to fast departures, pauses to look around. "It's a great house," he says.

The couple believe that their lives have changed in significant ways. Westen says, "Since I have been living here I have shifted the focus of my mental energy, concentrating more on aesthetics." Lawson says, "In a house that is bright all day long there is no place to hide. I have become more aware of who I am and how I want change. Being here helps my personal evolution."



Because Lawson and Westen like to cook and had both grown up in families where the kitchen was the center of home life, Moss made this room the focus of the plan. All the main rooms fan out around it. Although Lawson and Westen knew they were getting a big kitchen, Moss's high-rise, four-story skylit space was a surprise. So was the spectacular steel staircase that leads up to an ocean-viewing roof deck. In a house where you have to climb up to the roof for a view, Moss created interior vistas. The staircase is crisscrossed by steel catwalks and a network of supporting columns and beams; the structure is the decoration. Westen says, "This house is a constant visual stimulus. I walk around looking up."

The architect says he likes to design spaces that are not immediately, conventionally recognizable but adds, "You should not have to remake your life to live in a house that stretches your imagination." Thus the rooms here are where you would expect them to be—the dining near the kitchen,

The master bedroom (ABOVE) has a wide skylight and three windows. Moss designed the bed and flanking chests. RIGHT: A long second-floor hallway splits the length of the deep house from a laundry and two bedrooms to the master bedroom and bath. Opposite the staircase provides an exciting visual focus from all levels. It is contained within the four-story cylindrical core of the house where the building's structural steel columns are revealed.

For more details

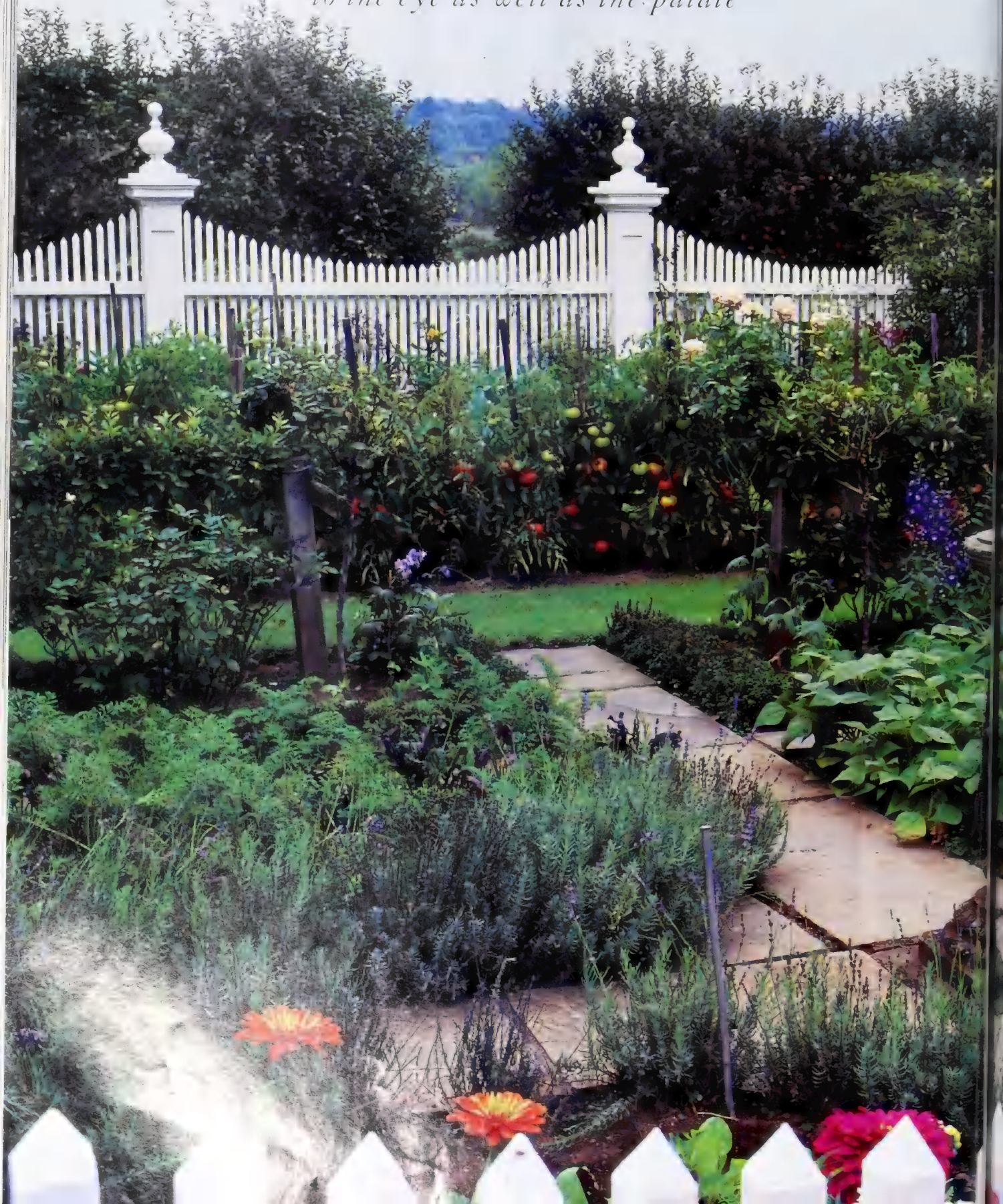
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As pretty as flowers

Like the well-tended formal kitchen gardens of our colonial forebears, these two vegetable plots appeal to the eye as well as the palate





Inside its handsome swagged fence with bold posts and finials, Hannah Wister's vegetable garden has neat borders and walks and a parterre centered on a sundial.



Chrysanthemums, zinnias, dahlias, and salvia (ABOVE) are standouts in the fall border hugging Hannah Wister's colonial-style fence. Its hand-turned finials were copied from the cornice of the 18th-century house (ABOVE RIGHT). RIGHT: Luscious pears from the dwarf Butler tree ripen in the sun while the tree itself is still laden with fruit, seen (OPPOSITE) at the end of a decorative border in the late summer garden. Outside the picket fence, a wood-shuttered solar greenhouse has steps leading below ground to a cold-frame area that allows gardener Teo Gonzalez to start flowers and vegetables for both the spring and summer gardens.

Hannah Wister's picture-perfect kitchen garden was designed as a natural extension of the rear facade of her 18th-century New Jersey house

BY MARY TONETTI DORRA
PHOTOGRAPHY BY PETER
MARGONELLI

When Thomas Jefferson, a gardener she admires, referred to "the garden," he meant vegetables, and so does Hannah Wister. This fenced-in marvel has evolved over the past 25 years as Mrs. Wister's garden, Teo Gonzalez has maintained and refined it, always following a geometrical scheme. The garden is planted in early spring as soon as the ground is warm enough

to till, and again in early July in time to insure a bountiful harvest in September.

Flower borders and flowering trees are companions to the vegetables. Complemented by the tender green leaves of the first spring buttercrunch lettuce, peas, haricots, and other early vegetables are espaliered apple trees with their softly scented pink and white blossoms. The late crop, when the leaves on the trees in the surrounding field are beginning to turn, includes turnips, leeks, broccoli, and parsnips ripening for Thanksgiving.

The garden is closely planted, allowing

no room for weeds, and Gonzalez rotates the crops each year so as not to deplete the soil. The pleasures of color are also considered. As Hannah Wister looks back to her favorite flower, the blue morning glory climbing her back-porch posts, her eye takes in the lavender edging beds near the house and the low blue-gray borders of *teucrium* which are cut back twice a year and never allowed to bloom. No detail is overlooked to make this garden as beautiful as it is productive. Even the family dogs respond to the orderliness and walk only on the paths.





“Rosemary Verey saw the potager at Villandry in France and created her garden in England. I saw hers and made my own version of it, but mine is American”

“I don’t have a vegetable garden,” says the noted painter and gardener Robert Dash. “I have a garden and vegetables grow in it.” He calls his property in Sagaponack, New York, Madoo—“my dove” in old Scots dialect—and the gardens are open to the public one half-day a week (see Reader Information).

When Dash begins his annual plan for the *potager* section of his secluded two acres within earshot of the Atlantic, he does not think of what he wants to eat but rather of what he likes to look at. In the *potager*, one is apt to see little red and white flowers mixed with tulips in the

spring, because they are “a perfect marriage,” and Dash chooses red chard instead of white as a better accent.

Not all the color in the garden is natural. Dash paints his gates and trellises and all his outdoor furniture in brilliant colors—lime green one year, bright lilac another. Against the weathered shingles of his Long Island home and studio, the brilliant hues are exhilarating. From such paint colors a first-time visitor learns the instant he or she steps on the property that an exciting experience is in store.

Dash is happy that most vegetables are annuals so he can recolor the *potager* at

least as often as he does his wooden structures. Within a simple fence, the vegetables always occupy the same formal beds. A divided circle marks the center, with pie-wedge segments radiating from it. Dash says, “Sometimes there is lavender, sometimes rosemary or santolina, and always the small globe basil because it makes a prettier plant than the large-leaved basil. I love the cardoon leaves and the flowers on the second-year leeks, and the blue kale is gorgeous.” If the *potager* begins to look “tatty,” Dash will change the plantings several times a season—just as he would repaint a section of canvas.

Vegetables, herbs, and flowers share space in one of Robert Dash’s gardens (ABOVE), which is planted more for looks than for table. OPPOSITE: The artist-gardener painted gate finials orange—for now; next month they may change. The gate seen here is meant to complement the gray-green cardoons, blue-green leek foliage.

For more details, see Reader Information



Decorators' favorite bookcases

Bookcases on the market now,
THIS PAGE FROM
LEFT: Wrapped
cane étagère from
Bielecky Brothers.
Dionysus bookcase
by Glendon Good
from Abraxas.
Rialto bookcase
by Carlo Scarpa
from Palazzetti.
OPPOSITE FROM LEFT:
Dune bookcase
from Ligne Roset.
Étagère with owl
finials from the
Phillips Collection.
Kleber revolving
stand from
Brunschwig & Fils.



Bookcases and built-in shelves solve a storage problem, but their role is far greater: Books bring incomparable warmth to a room

BY JOE DONOVAN

PHOTOGRAPHY BY JEFF
McNAMARA

PRODUCED BY

KATHLEEN MAHONEY

The legendary decorator Billy Baldwin wrote in his autobiography, published in 1972, "The best decoration in the world is a roomful of books." Today's interior designers couldn't agree more. "Books give warmth and luxury. They create a personal, intimate feeling," says New York decorator Bunny Williams. "I'd rather have a library than any other room." Says Mark Hampton, another New York-based decorator, and the author of two books on design, "Each room sends a message. Books are the best way to send out an informal, comfortable one. Formal rooms are fun to admire on the hoof with a drink in hand, but then I want to go into a library and relax."

The vote is not unanimous, however. "I hate bookshelves," says Atlanta interior designer Nancy Braithwaite. "Most books are not beautiful. It's distracting to walk into a room, especially a dining room or a living room, when the first thing you see is books." Braithwaite counsels her clients to put books out of sight in paneled, covered storage.

Braithwaite holds a minority opinion. Most decorators feel that books should be out in the open, and the more the better. The preferred design: "Floor-to-ceiling bookshelves, all the way up and all the way down," says William Diamond, of New York's William Diamond Design. "And corner to corner, if possible," adds his partner, Anthony Baratta. Architects concur. "Floor-to-ceiling bookshelves say, 'Look at me. I am a significant architectural element of this room,'" says





In modules 24, 32, or 36 inches wide, 19th-century-style shelves from L'Heritage du Québec.

E. Buk's stacking Lawyers bookcase (RIGHT) has glass doors, a base with drawer.

White oak double-door bookcase (BELOW) from L. & J.G. Stickley's Mission Collection.



Revolving library stand in oak is 29½ inches tall. From L. & J.G. Stickley.



Storage System 2000 in cherry from Workbench is actually a three-piece unit.



Ross Anderson of Anderson/Schwartz Architects in New York.

Floor-to-ceiling bookshelves are built-in elements of a room's structure—functionally and conceptually more like paneling than like freestanding furniture. Expertise is required: decorators to design the shelves, drafting people to prepare detailed drawings, cabinetmakers for on-site construction, finishers to stain and varnish or execute another treatment.

Designs run the gamut from extreme simplicity that keeps the focus on the books to elaborate creations that pick up decorative motifs in the architecture such as columns and wainscoting. "Bookshelves can be a significant piece of furniture in a room of timber," says New York City architect Mario Buatta. "I like to see those wonderful classic bookshelves."

Such built-in bookshelves—and especially an entire library lined with them—are considered most desirable in interior design, but the cost puts them out of reach for the average homeowner. Robert K. Lewis, another New York decorator, has a trick that creates the luxurious look of a traditional book-lined library without wrecking the budget. Lewis builds a wall or two of bookshelves and runs one and perhaps two decorative architectural elements—say, a chair rail and a cornice molding—around the room and the bookshelves. Then, he paints the walls and the bookshelves a dark, rich glossy color such as chocolate brown, butterscotch, or burgundy. "The eye will read all of it as one field, giving the effect of a complete library," says Lewis.

Instead of building in bookshelves, designers sometimes choose bookcases:

movable pieces of furniture. The variety of bookcases is immense, ranging from antiques to made-to-order pieces to designs available off the retail floor or through the trade. Says Mark Hampton, "There are a lot to choose from, and they range from nice to wonderful. All periods and styles of furniture produced some bookcases. And because bookcase construction is relatively simple, bookcases are relatively inexpensive. Isn't it wonderful that something so beautiful and so useful is within everyone's budget?"

Bookcases do appear—though not as frequently as chairs or cabinets—on the antiques market. The majority are Victorian or Edwardian. Designers use them when possible, "but it's like anything else: you can never find them when you need them," says Chicago decorator Bruce Gregg.

Shown in an antique cream finish, Mark Hampton's Kent bookcase for Hickory Chair was inspired by the work of a great English architect.



Shelves taper off, are less intrusive in small spaces. Zoom bookcase in green from ModernAge.



From IKEA, the Billy High bookcase in oak will fit even a student budget.



The Cole Porter étagère in brass from the Paul Jones Collection is at John Boone.



Turn a corner (LEFT) with adjustable-shelf wall elements in cherry and walnut combined, from Grange. Their Rochambeau Collection includes 19- and 39-inch-wide units.



For more details, see Reader Information and Prices & Sources

New York decorator Michael Formica is a big fan of antique bookshelves and seems to be luckier at acquiring them. "For clients with relatively limited book-storage needs, there are great bookcases on the market. Most of the time I don't see any reason to design new ones," Formica says. He loves the set of American Arts and Crafts bookcases by Gustav Stickley that he has in his own home in Manhattan's Greenwich Village. He also admires bronze bookcases by Diego Giacometti, decorated with the sculptor-designer's well-known fanciful animals.

Recently Formica has used bookcases by Jean Royère and spectacular room divider-bookcases by Charlotte Perriand with painted designs by Sonia Delaunay from Delorenzo 1950 in New York's NoHo district. At Delorenzo's uptown gallery on Madison Avenue, Formica also

recently lost his heart to a revolving bookcase that Jean-Michel Frank designed in 1929 for the San Francisco home of Templeton Crocker. This low, four-sided bookcase—probably used for frequently consulted reference volumes—is an example of a subset of bookcase design, so-called "bookcase furniture."

One design that Diamond and Baratta like to reproduce is the modular bookcase invented by Thomas Jefferson for his library at Monticello: a series of open boxes that could be filled with books and stacked to create installations of whatever size or configuration required. In addition, Jefferson's bookshelf-boxes did double duty for him as packing crates, the books left in place and transported.

Jefferson's modular concept foreshadowed a fascinating—and elusive—bookcase that now hovers in the limbo between

yesterday's commonplace and tomorrow's chic collectible: the Globe-Warnecke bookcase. This design and its various knockoffs is, like Jefferson's, essentially a box. But in addition, the Globe-Warnecke cases have a glass door that lifts up and slides over the books, rather like a garage door. The owner of Irreplaceable Artifacts in Manhattan, Evan Blum, says, "Used to be you couldn't give them away. Now, Globe-Warnecks are sought after."

The most admired bookcase available today is probably the tubular-brass étagère designed in the late 1950s by Billy Baldwin for Cole Porter's famous apartment in the Waldorf Towers in New York City. Baldwin himself called them "my most enduring design." Today, the Cole Porter étagère design is licensed to the Paul M. Jones Collection, which builds them in one size only— (Continued on page 140)



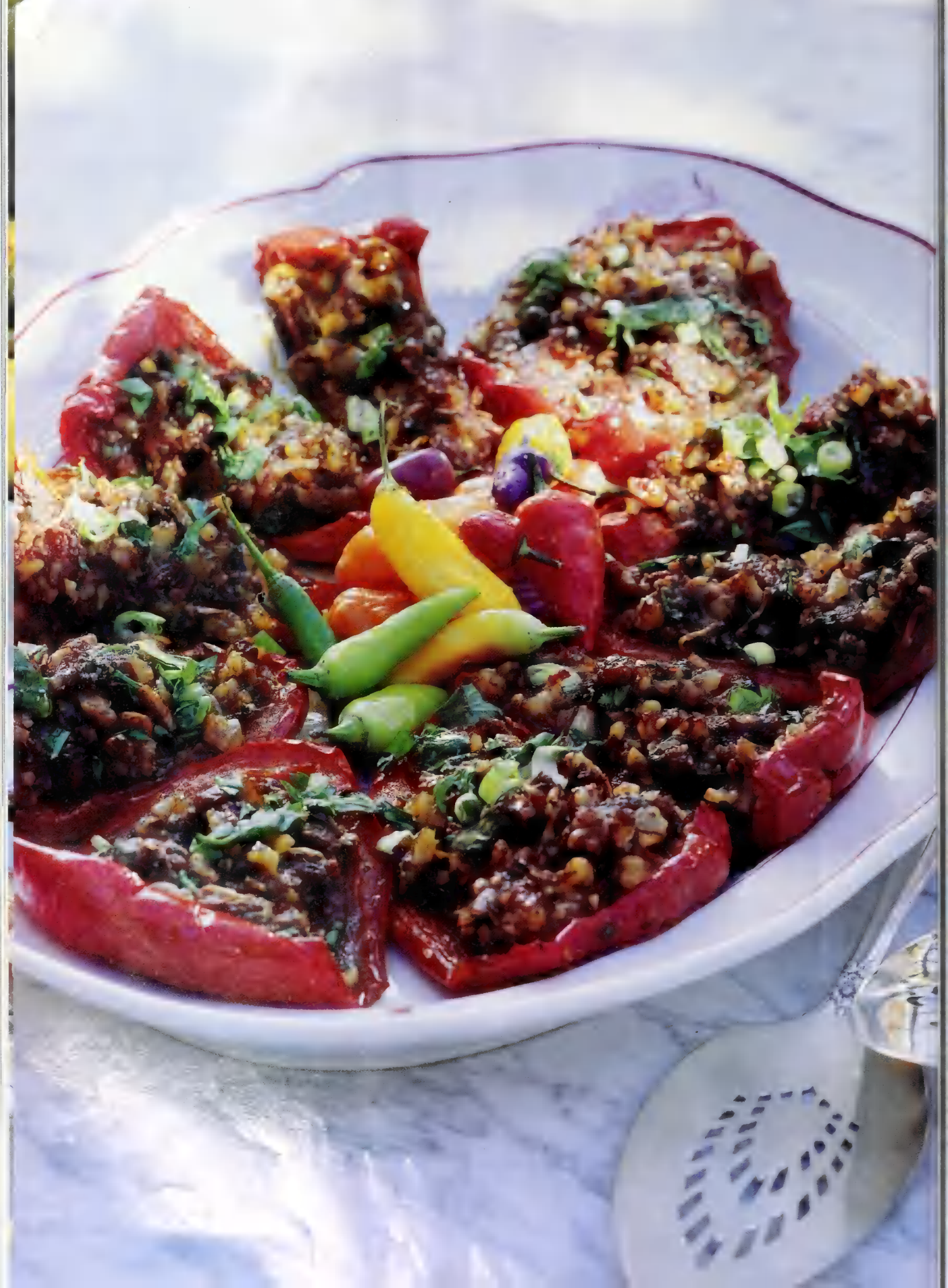


In good company

Entertaining is a way of life for Joe Famularo, whose latest cookbook, Celebrations, won a James Beard Award for best party book



High summer at home in Key West (OPPOSITE): corn slathered with basil butter and grilled in the husk; skewered shrimp marinated in a spicy-sweet mix of jalapeño peppers and lime and garlic jellies. This page, TOP: Snapper filets escabeche made a day ahead and served chilled. ABOVE LEFT: Famularo's table set with local pottery. ABOVE RIGHT: Tomato salsa and black beans to scoop up with tortilla chips; marinated olives speared on wooden skewers.





BY JANE ELLIS

PHOTOGRAPHY BY ANTOINE BOOTZ

"It's a real pleasure to have a few people over for a bite to eat. It's a little bit of theater." So says Joe Famularo, a retired publishing executive, author of three award-winning cookbooks, and, he admits, something of a ham. At his home in Key West, Florida, Famularo often entertains three or four times a week, and he has his performance down pat: "Living in Florida you have wonderful produce and the influence of Cuba and the Caribbean that gives the cuisine a decidedly piquant focus." Famularo remembers when the addition of a few red pepper flakes was considered quite risqué; now his cooking has plenty of spice.

This buffet, ideal for late summer, combines hot and cold food. Famularo likes the contrast—in this case snapper escabeche that has been marinated in the refrigerator overnight and served chilled, followed by shrimp and corn just off the grill. The buffet also includes stuffed peppers, crustless pizza that can be served warm or chilled, and a refreshing salad.

Though a professed showman, Famularo doesn't like to cook in front of guests. "There is enough to do at the last minute—serving drinks and appetizers—that I don't want to be on stage in the kitchen." What he likes to do is prepare ahead and enjoy his party with plenty of laughs.

Peppers (OPPOSITE) stuffed with a mixture of anchovies, basil, and walnuts. This page, **TOP:** mango and Key lime pies. **ABOVE LEFT:** Salad of pink grapefruit, oranges, and avocado scattered with mulberries. **ABOVE RIGHT:** A slice of Key lime pie and luminous hibiscus in pinch pots.

Recipes follow. For more details, see Reader Information

OLIVES WITH HERB DRESSING

- 1 10-ounce jar Spanish Queen olives stuffed with pimientos
- 3 garlic cloves, peeled and halved
- 4 tablespoons white wine vinegar
- 4 tablespoons olive oil
- 1 scant teaspoon dried thyme
- ¼ teaspoon fennel seeds
- Salt and freshly ground black pepper to taste
- 4 to 8 tablespoons vegetable oil

Open jar of olives and carefully pour off liquid without disturbing arrangement of olives. Add garlic cloves, vinegar, olive oil, thyme, fennel seeds, and salt and pepper. Add enough vegetable oil to cover olives. Cover jar tightly and shake well. Let olives marinate overnight or longer.

JOE'S KEY WEST SALSA APPETIZER WITH BLACK BEANS

For black beans:

- 1 15-ounce can black beans, drained and rinsed well under running water
- 2 tablespoons olive oil
- 1 garlic clove, minced
- Freshly ground black pepper to taste
- Juice of half a lemon
- 2 tablespoons finely chopped scallions

For salsa:

- 2 fresh tomatoes, skinned, seeded, and chopped or one 14½-ounce can chunky tomatoes, drained
- 1 small onion, chopped
- 1 large garlic clove, peeled and minced
- 1 teaspoon minced fresh jalapeño or 2 ounces canned chopped green chilies
- 2 teaspoons olive oil
- 2 teaspoons balsamic vinegar
- Salt and freshly ground black pepper to taste
- Tortilla chips

Prepare black beans: In a small bowl, combine black beans, oil, garlic, and pepper. Transfer to a serving bowl and add lemon juice. Garnish with scallions. Beans can be prepared in advance and refrigerated, but should be served warm or at room temperature.

Prepare salsa: In a medium-size glass bowl, combine tomatoes, onion, garlic, jalapeño, olive oil, balsamic vinegar, and salt and pepper to taste. Refrigerate for several hours.

To serve: Place a spoonful of beans on a tortilla and garnish with salsa. Serves 8.

CABECHE

- 8 small shrimp, about 3 pounds total
- Salt and freshly ground black pepper
- ½ cup olive oil

- 2 medium onions, thinly sliced
- ½ each red, yellow, and green pepper, stems removed, cored and thinly sliced
- 3 garlic cloves, peeled and minced
- 2 ripe tomatoes, skinned and diced or 2 cups canned chopped tomatoes, drained
- ⅓ cup white wine vinegar
- ⅓ cup dry white wine
- 2 sprigs fresh tarragon or 1 teaspoon dried
- Tabasco sauce to taste
- ½ cup chopped fresh chives, basil, or parsley

In a large baking pan, place the snapper and salt and pepper to taste. Set aside.

In a large skillet, over medium heat, heat oil. Add onion and sauté 3 to 4 minutes. Add peppers and cook about 5 minutes. Add garlic and cook 1 minute. Add tomatoes, vinegar, white wine, tarragon, and Tabasco sauce and cook over high heat for 10 minutes, stirring occasionally.

Pour onion-and-pepper mixture over fish and bake in a preheated 400°F oven for 10 minutes. Remove from oven and let cool. Cover with plastic wrap and refrigerate overnight. Remove from refrigerator 20 to 30 minutes before serving. Garnish with chives, basil, or parsley. Serves 8.

SPICY-SWEET GRILLED SHRIMP

- ½ cup lime jelly (see Reader Information)
- ¼ cup garlic jelly (see Reader Information)
- ⅓ cup fresh lime juice
- 1 tablespoon plus 1 teaspoon Worcestershire sauce
- 1 teaspoon minced fresh jalapeño pepper
- 2 pounds large shrimp, shelled and deveined
- Salt to taste
- 12-inch wooden skewers immersed in water at least 30 minutes before using

Note: The lime and garlic jellies can be substituted by combining ¾ cup apple or guava jelly with 1 large minced garlic clove.

In a small saucepan, combine jellies, lime juice, Worcestershire sauce, and jalapeño pepper. Cook mixture over medium heat until jellies melt. Remove from heat and set aside.

Thread 4 shrimp on each wet wooden skewer so the shrimp lay flat. Brush both sides of shrimp liberally with jelly mixture and place on a tray. Allow shrimp to marinate for 15 minutes. Just before grilling, salt to taste.

Grill or broil shrimp 2 minutes on each side, brushing on more of the jelly mixture before turning. Serve hot on skewers with remaining sauce. Serves 6 to 8.

ROASTED PEPPERS WITH WALNUTS

Pimientos Asados con Nueces

- 8 red cubanelle peppers, cut in half lengthwise and seeded, or 6 red bell peppers cut in thirds lengthwise, seeded and ribs removed
- 2 tablespoons olive oil
- 1 14½-ounce can chunky tomatoes, drained
- 4 anchovies, soaked in water for 15 minutes, drained and finely chopped
- ¼ cup chopped fresh basil or 1 teaspoon dried
- 4 shallots, peeled and minced
- 2 tablespoons capers, drained
- 2 tablespoons freshly grated Parmesan cheese
- ¼ cup chopped walnuts
- Freshly ground black pepper to taste

Rub or brush oil over inside and outside of peppers. Arrange peppers on a baking sheet, cut-side up. Set aside.

In a small bowl, combine tomatoes, anchovies, basil, shallots, and capers. Place a teaspoon or more of mixture in each pepper half. Bake in a preheated 400°F oven for 20 minutes. Remove from oven and sprinkle with Parmesan cheese, walnuts, and freshly ground pepper to taste. Return to oven and bake 10 minutes more. Remove from oven and place peppers under broiler for 2 to 3 minutes or until they char slightly. Serve hot or just warm. Serves 8.

ROASTED VEGETABLES PIZZA-STYLE WITH LIME VINAIGRETTE

For vegetables:

- 2 medium eggplants, about 1½ to 2 pounds, cut into ¼-inch slices
- 3 medium zucchini, cut into ¼-inch slices
- Salt to taste
- ½ cup olive oil
- 2 medium onions, thinly sliced
- 2 red or yellow bell peppers, seeded and thinly sliced
- 4 garlic cloves, peeled and minced
- 1½ cups fresh or canned tomatoes, seeded, drained, and cut into thin strips
- ⅓ cup vegetable, chicken, or beef stock
- 2 tablespoons chopped fresh basil or 1 teaspoon dried
- 2 tablespoons chopped fresh thyme or 1 teaspoon dried
- Freshly ground black pepper

For lime vinaigrette:

- ¼ cup olive oil
- ½ cup vegetable oil
- ¼ cup fresh lime juice
- 1 teaspoon balsamic vinegar

GREY POUPON

goes on a picnic.

Pardon me...



Poupon the potato salad, dizon the deviled eggs, and class up the cold cuts with GREY POUPON® mustard, for a picnic that's pure splendor in the grass.

- 1 teaspoon sugar
- 1 teaspoon Dijon mustard
- Salt and freshly ground black pepper to taste

Prepare vegetables: Place eggplant and zucchini in a colander and sprinkle liberally with salt. Allow to drain for 30 minutes.

Pat the eggplant and zucchini dry. Brush the eggplant slices lightly with some of the oil. Set aside.

In a large skillet over medium-high heat, heat 3 tablespoons of the oil. Add the onions and peppers and sauté until soft. Add the garlic and cook for 1 minute. Set aside.

Liberally brush the bottom of a 14-inch-diameter pizza pan with oil. Arrange the eggplant slices in an overlapping pattern to cover the bottom. Arrange the zucchini in the same way on top of the eggplant. Sprinkle with the onion-and-pepper mixture, then the tomatoes. Sprinkle evenly with the stock, herbs, and any remaining oil. Season with salt and pepper to taste. Bake in a preheated 350°F oven until the eggplant is tender, about 50 to 60 minutes.

Prepare vinaigrette: Combine all ingredients and whisk well.

Remove vegetables from oven, let cool for 10 minutes before serving. Slice into wedges like a pizza and serve with lime vinaigrette. Serves 8 to 10.

AVOCADO, PINK GRAPEFRUIT, AND ORANGE SALAD WITH LEMON PEPPER DRESSING

The dressing, grapefruit, and oranges may be prepared several days ahead if covered tightly and refrigerated. Slice the celery hearts and store in a sealed plastic bag in the refrigerator overnight. Do not combine the fruit with the dressing until just before serving.

- Juice of 1 lemon
- 2 tablespoons fresh pink grapefruit juice
- ½ cup olive oil
- Salt and freshly ground pepper to taste
- 1 avocado, peeled, pitted, and thinly sliced lengthwise
- 2 oranges, peeled, pith removed, and thinly sliced crosswise
- 2 pink grapefruit, peeled, pith removed, quartered lengthwise and thinly sliced crosswise
- 1 cup thinly sliced celery hearts, including pale green leaves, optional
- ¼ cup fresh cranberry berries

Prepare dressing: Combine lemon and grapefruit juice in a bowl. Whisk in the oil until emulsified. Season with salt and a liberal amount of pepper. Refrigerate.

Serve at room temperature.

Arrange avocado and celery hearts in a

container. Spoon 2 tablespoons dressing over the slices, turning gently to coat both sides. Cover tightly and refrigerate up to one day.

When ready to assemble, overlap the orange slices in the center of a large platter. Overlap grapefruit slices around the oranges. Place the avocado slices on top of the orange slices. Sprinkle with celery and berries. Spoon dressing over the salad. Serves 8.

GRILLED FRESH CORN IN THE HUSK WITH BASIL BUTTER

- 8 ears fresh corn with husks
- 8 tablespoons butter, softened
- ¼ cup finely chopped fresh basil or 1 tablespoon dried
- Salt and freshly ground black pepper to taste
- Lemon juice, optional

Soak corn in husks in cool water for 30 minutes. Remove and drain. Peel husks away from corn about halfway, and remove the silk.

In a small bowl combine the butter, basil, salt, and pepper to taste. Rub one tablespoon of butter mixture onto each ear of corn. Fold back the husks and wrap each corn in foil.

Place the wrapped corn on a preheated grill with the cover down. Grill 10 minutes and rotate corn by a third. Grill corn 20 more minutes, rotating corn 2 more times. Remove from grill, remove foil, and serve with additional butter and lemon juice if desired. Serves 8.

KEY LIME PIE

For graham cracker crust:

- 1¼ cups graham cracker crumbs
- ¼ cup sugar
- ⅓ cup butter, melted

For filling:

- 4 eggs, separated
- 1 14-ounce can sweetened condensed milk
- ½ cup Key lime juice (see Reader Information)
- 2 teaspoons grated lime zest
- ½ teaspoon cream of tartar
- ⅓ cup sugar

Prepare crust: Combine all ingredients for crust. Using the back of a large spoon, press crumb mixture firmly on bottom of a 9-inch pie dish. Bake crust for 6 to 8 minutes in a preheated 375°F oven. Remove and allow to cool.

Prepare filling: In a medium-size bowl, whisk yolks until pale in color. Stir in the condensed milk. Fold in the Key lime juice and lime zest. In a small bowl, stiffly beat 1 egg white and fold it into the lime mixture. Transfer mixture to prepared piecrust.

In a medium-size bowl, beat the remaining egg whites with cream of tartar until frothy. Add sugar 1 tablespoon at a time, beating until stiff but not dry. Spread on top of pie.

Bake pie until the meringue is golden in a preheated 350°F oven for about 20 minutes. Cool and chill before serving. Serves 8.

MANGO PIE

For piecrust:

- 2½ cups all-purpose flour
- 12 tablespoons cold butter, cut into ¼-inch pieces
- 4 tablespoons cold vegetable shortening
- Pinch of salt
- 6 tablespoons ice water

For mango filling:

- 2 14-ounce packages frozen mango, thawed, or enough fresh mangoes to make 2 cups purée
- 1 tablespoon fresh lime juice
- 1 cup sugar
- ¼ cup sifted all-purpose flour
- ¼ cup evaporated milk
- Pinch of salt
- Pinch of nutmeg
- 2 eggs separated

For garnish:

- Freshly whipped cream, optional
- Frozen vanilla yogurt, optional

Prepare piecrust: In a large bowl, combine flour, butter, shortening, and salt and blend until the mixture resembles coarse meal. Add the ice water and toss with a fork just until the water is incorporated. Form the dough into a ball, flattening it somewhat. Dust lightly with flour. Cover in plastic wrap or waxed paper and refrigerate for 1 hour.

On a floured surface, roll half of the dough out into a ⅛-inch-thick circle. Fit dough into a 9- or 10-inch pie dish. Trim any excess dough and press edges with the back of a fork. Chill for 1 hour before using. Roll out excess dough ⅛ inch thick and cut into 1-inch-wide strips using a pastry cutter. Place strips on waxed paper, cover and refrigerate for 1 hour before using.

Prepare filling: In a medium-size saucepan, heat mango purée and lime juice. Add sugar, flour, milk, salt, and nutmeg and cook mixture for 3 minutes. Remove from heat.

In a medium-size bowl, beat egg yolks and fold into mango mixture. Beat egg whites to soft peaks and fold into mango mixture. Spread in pie shell and decorate with strips of pastry dough. Bake in a preheated 350°F oven for 40 minutes or until filling is set. Let cool before serving. Serve with whipped cream or vanilla frozen yogurt if desired. Serves 8. ■



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ENTERTAINING

What's brewing

A tea revival is under way, with new tearooms opening across the country and everyone sampling exotic blends

BY CARA GREENBERG

"Would you believe it?" asks a patron of Chado, the West Hollywood tea salon that is the movie industry's meeting place of the moment. "They're lining up around the block to drink tea."

It seems, at first, unlikely. After all, ours is a coffee culture. Espresso bars have become so common in American cities, they're giving courses in how to open them. But at the same time a tranquil alternative—the tearoom, or tea salon—is shaping up as a national trend.

Part of it is a rediscovery of the classic English high tea, as served on porcelain—complete with finger sandwiches, scones, and Devonshire cream—at venerable hotels like New York's Plaza, Mayfair, and Stanhope. There, the power tea may be replacing the power breakfast. "It's no longer just social," says Asaad Farag, food and beverage director at the Plaza. "We've begun to see people conducting serious business over afternoon tea."

Today's tea drinkers are feistier than they once were. The construction



At Takashimaya's Tea Box Café (CLOCKWISE FROM TOP LEFT), designed by G R Architects & Designers, ceiling fixtures are draped with silk sheeting and furnishings include faux-stone tables. Teapots and other paraphernalia. Over 37 varieties of loose tea. Japanese tea-flavored candies in silk bags. TOP: c. 1930 "Aladdin" teapot.

workers with their boots on drinking tea, or teenagers in rap clothes coming in after school," says Miriam Novalle, the owner of T, New York's new 5,000-square-foot emporium below the Guggenheim Museum in SoHo. On a typical Saturday, T's floral banquettes fill with a thousand customers sipping twenty brews available by the pot, and buying some 280 loose teas to sample at home.

Some new tea salons take their cues from Japan, such as the serene Tea Box Café in New York's Takashimaya department store, where tea is brought to the table in traditional stoneware pots (except for very special teas like Assam Golden Tips, which rates a gilded pot). Others are eclectic originals, like the tea bar at Seattle's Passport, a textile and clothing store. The tearoom incorporates Chinese bamboo, black and white tile, and ikat prints from Indonesia. "In the last year, there are at least fifteen new places I know of focusing on tea, from virtually none," says Bill Rosenzweig, a founder and CEO of a California company, the Republic of Tea, which markets forty blends with evocative names like >

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Preheat oven to 450°. In plastic bag or bowl, shake or toss all ingredients until vegetables are coated. Empty into 13 x 9-inch baking or roasting pan; discard bag. Bake, stirring once, 20 minutes or until vegetables are tender. Makes 4 (¾ cup) servings.

*Choose from sliced zucchini, yellow squash, red or green peppers, carrots, celery and mushrooms.



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Big Green Hojicha, Sky Between the Branches, and Tea of Inquiry to stores and tearooms in North America.

Four years ago, Rosenzweig met Mel Ziegler, founder of Banana Republic, on an airplane. The two men got to talking, lamented that you couldn't get a decent cup of tea in this country, and they soon decided that tea—not herbal infusions, but the real caffeineated thing, from the *camellia sinensis* bush—was a ripe business opportunity.

"People looked at me like I was crazy when I said I was going into the tea business," Rosenzweig recalls. "Now I have a file of letters from people who want to open tearooms."

As the new purveyors of tea and tea-consciousness see it, sipping a subtly flavored, well-brewed cup of tea is more in keeping with the sensibilities of the nineties than gulping down cups of java to keep going throughout the day. "We needed something to slow us down," Novalle says. "Tea is a captured moment of peacefulness."

Not surprisingly, many of the new tea entrepreneurs have been to countries where tea is important, like India, Japan, and Sri Lanka. Mary O'Brien, owner of the six-year-old Chaiwalla Tea Room in Salisbury, Connecticut, who is an alumna of a 1872 schoolhouse in western Massachusetts, turned it into a learning center and a center for tea. "I've visited India several years," she says. "Americans don't know Ceylon tea, but there are many varieties," she says.

In fact there's a whole world of tea connoisseurship out there. A pa-



Tea is scooped and weighed (ABOVE) at T, a new tearoom in the Guggenheim Museum in SoHo, designed by Bogdanow & Associates.



A sinuous 75-foot-long bar made of curly maple with a copper face is the centerpiece of T, which retains the high ceilings, cast-iron columns, and arched brick walls of the original industrial loft. Frank Gehry's bentwood chairs strike a modern note among antique tables, cabinets, and display cases.

For more details, see Reader Information

taster (whose descriptive lexicon includes the words brisk, blistery, brassy, bright, chesty, clean, fibrous, nutty, ragged, rough, tippy, and stylish) can discern subtle differences in teas depending on the garden in which they were grown or the season in which they were harvested.

In O'Brien's modest tearoom, with its mismatched wooden tables and chairs, pie safes and jelly cupboards filled with teas, she serves single-estate teas, not blends. Teas are served in clear glass pots so their color variations can be appreciated. Top of the line in O'Brien's view is Darjeeling, with its slightly muscatel flavor. Then come semi-oxidized oolongs from Formosa, which are pale, smooth, and soft. She also likes the fragrant Japanese green teas, to be savored in measured doses.

Not just tea, but its accoutrements are becoming popular. Most tearooms also offer teapots, mugs, infusers, strainers, and other tea-making paraphernalia. Vintage teapots are even soaring as a collectible. "People are starting to collect teapots the way they collect cookie jars," says Carol Silagyi, a Mahwah, New Jersey, antiques dealer.

We're also learning that there's more to making tea than just sticking a tea bag in a cup. We're learning how to brew a proper pot of tea, by pouring boiling water into a pre-warmed ceramic teapot, letting it steep for a few minutes until it's reached desired strength, then promptly pouring, to avoiding letting the leaves stew.

Perhaps it was inevitable. After all, one can only drink so much coffee. ■

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|---|---|
| 2 Tbsp. Bertolli Classico Olive Oil | 12 oz. shrimp, shelled and deveined |
| 2 Tbsp. diced red onion | 1 cup peas |
| 1-1/4 cups imported or domestic medium or long grain white rice | 1 tsp. julienne lemon rind |
| 1/3 cup dry white wine | 1 Tbsp. fresh lemon juice |
| 4 to 5 cups unsalted chicken broth, kept hot over low heat | 1/2 tsp. salt, or more to taste |
| | Freshly ground black pepper, to taste |
| | Finely chopped fresh basil or Italian parsley |

1. Heat 1 Tbsp. of Bertolli Olive Oil in a large saucepan over low heat. Add onion. Cook, stirring, until tender, 5 min. Stir in rice and coat with the oil.
2. Add wine, heat to boiling; stir over high heat until almost evaporated. Stir in 1 cup of the chicken broth; stirring, until broth is absorbed. Continue adding broth, about 1/2 cup at a time, stirring constantly. Each portion should be absorbed before adding the next. With last 1/2 cup broth, add shrimp, peas, lemon. Cook, uncovered, stirring constantly, until broth is absorbed and rice is tender to the bite, the dish is moist and creamy, and shrimp are cooked through, 5 to 8 min. Add remaining 1 Tbsp. Bertolli Olive Oil and lemon juice; stir in salt and black pepper, to taste.
3. Arrange to suit on plate and garnish with fresh parsley and/or basil. Serves 4.

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Something old, something new

What are we to do when a venerable old house is too tight for modern life? We can build an addition in the same spirit

BY STEPHEN DRUCKER

Charm only goes so far. Six-and-a-half-foot ceilings do not make most 20th-century adults content for long. Cocktails for forty cannot be served comfortably in an eleven-hundred-square parlor.

And so this 18th-century farmhouse in Wainscott, New York, faced what may be the classic remodeling dilemma: How do you turn a tiny old house without turning it into a big new house?

Still, the house was loved by every friend, neighbor, architect, decorator, real-estate agent, and dinner, descendant of the origi-

nal builder (still living across the street), and stranger who had ever driven past this house had a strong opinion on the matter. It is a beloved house on a romantic street in one of the most justifiably chauvinistic villages on Long Island.

Architect Francis Fleetwood of East Hampton, New York, had an opinion, too: Leave the old house alone. Off to one side, set distinctly back, build a nearly 3,000-square-foot addition with a more livable living room and master bedroom—a match, but not too close a match. Then tie it to the old farmhouse with a winding umbilical cord of a gallery, and change the levels to remind everybody where the old ends and the new begins.

In one house it's the 18th century; in the other, it's the >

In its third century, this tiny Long Island house recently gained nearly 3,000 square feet of space. The addition (just seen to the left) is set well back from the street.

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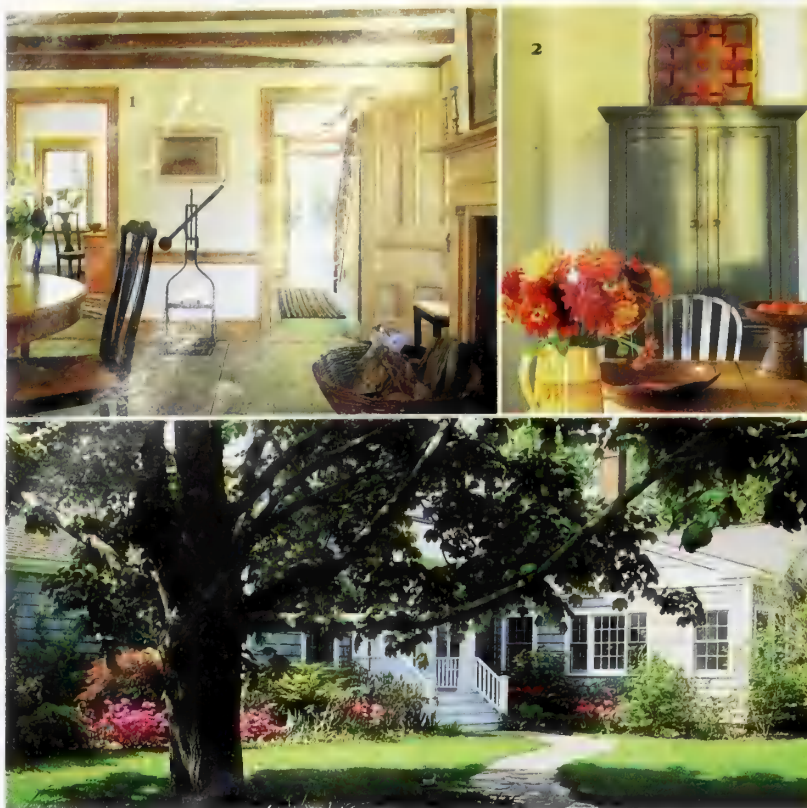
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20th. One house feels intensely private, the other sociable and expansive.

"The contrast," says Fleetwood, "is invigorating."

The house that today is revered as historic was built in the 18th century by some poor farmer just trying to raise a roof over his tired head. In the 19th century, a fashion-conscious contractor gave it Greek Revival airs. Around World War II a relatively prosperous couple did what was then lauded as modernizing and is now looked back upon as criminal. They covered the wide pine plank floors with oak strips, hid hand-hewn wood beams under dropped tile ceilings, sealed up fireplaces—those dirty old things. By that time the paint was so thick on the mantels that nobody could make out the details.

For the new owners the question became, Will the real house please stand up?

Getting an architectural point of view required something of a committee. It included, among others, an architect for the new house (Fleetwood) and a contractor for the new house (Bill Givens). For the old house (David Cosgrove) and an interior design consultant (Robert Hefner) and an interior design consultant (Richard Knappe). The work took almost a year.

David Cosgrove of Sag Harbor, New York, who also antiqued the woodwork in the addition, turned out to be a master of the sometimes queer art of restoration contracting. He has one gear: reverse. This is a contractor who gets excited when the floor dips and the ceiling sags. This is a carpenter who knows how to build bookshelves that are not level and a corner cupboard that is crooked, if the space demands it. He can make Sheetrock walls look like plaster with a brush and sand-paint mixture. Indeed he

knows endless arcane ways to make new materials look old.

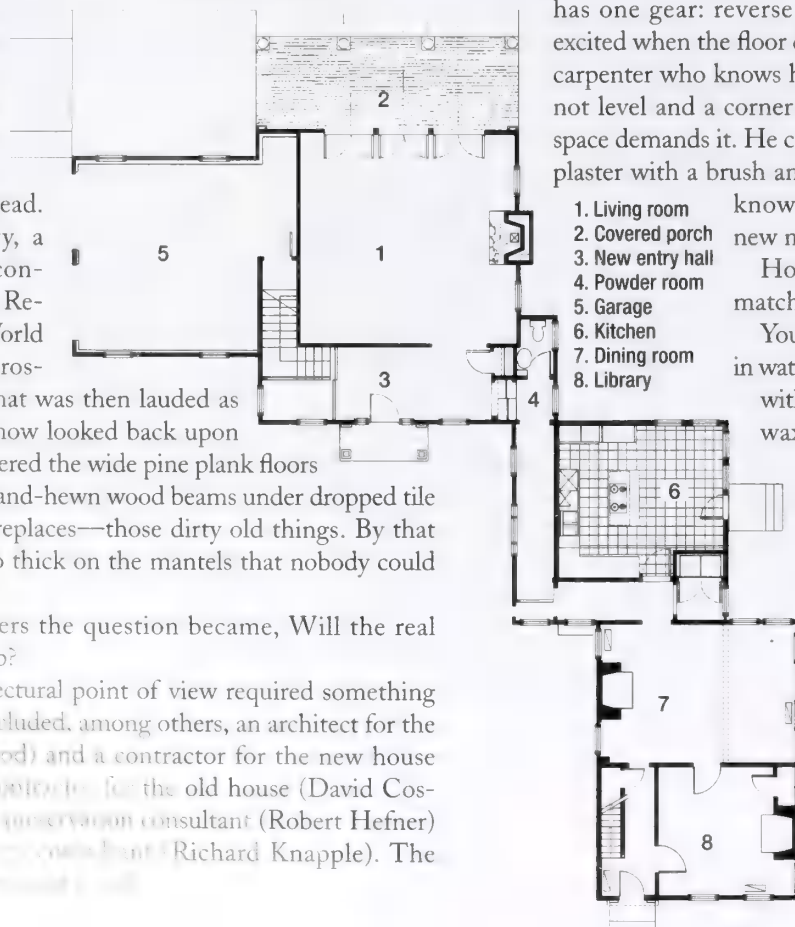
How do you get new woodwork to match old woodwork?

You buy pouch tobacco and let it sit in water for a few days. Wipe on the stain with a rag, give it a coat of butcher's wax, and you have created history.

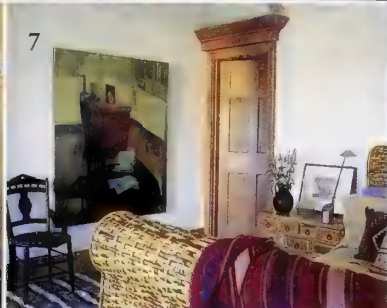
Unless, of course, intuition and 28 years of working with your hands suggest that the color you're after would be better achieved with shellac, a little artist's burnt umber, and a light coat of whitewash. Lastly, you wax the surface.

"You use what you have," says Cosgrove. "You use what people used to use."

The 22-by-30-foot structure was stripped to its wooden frame and insulated, and when



1. Living room
2. Covered porch
3. New entry hall
4. Powder room
5. Garage
6. Kitchen
7. Dining room
8. Library



it was put back together, it housed the original rooms, appealing in their smallness: a dining room, a library, three guest bedrooms.

The new addition, however, is on an entirely different scale. Its living room is 22 feet square, because the owners feel square rooms are so good for furniture arrangement and entertaining; and the room seems even bigger, what with the porch adjoining it. Upstairs there is an equally airy master bedroom, with big doors and windows facing the blustery Atlantic, all framed with new woodwork mellowed to match the old.

But what takes the visitor most by surprise is the sense of

ceremony when lunch is announced and guests file through the gallery, from the eleven-foot-high living room to the eleven-foot-square dining room, from one century to another.

However final an act it might seem, remodeling an old house is not like writing the ending to a book. Old houses are unfinished novels. And these owners can take pleasure in knowing that they have written a rich, provocative chapter. ■

Stephen Drucker, longtime writer and editor on style and travel, is the new executive editor at Travel & Leisure magazine.

The original house is at the far right in the plan and elevation, OPPOSITE and ABOVE. Views at top: 1. The dining room, in the old house. 2. Breakfast area in the kitchen, which was added around World War I. 3. Steps to the front door, relocated to the addition. 4. The new porch. 5. A spacious new living room with a Tennessee crab orchard stone chimneybreast. 6. A guest bedroom in the old house. 7. The new master bedroom, with woodwork matched to the old. 8. Now the library, once the parlor of the old house.

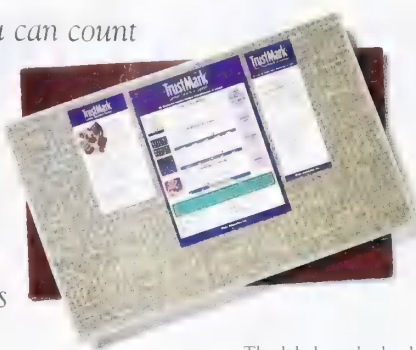
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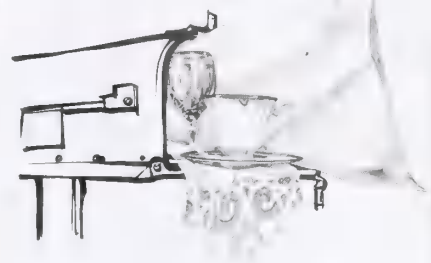
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BOOKCASES

Continued from page 119

36 inches wide by 14 inches deep by 84 inches high—and the nonadjustable shelves are covered in black leather with gold Greek-key tooling. Bruce Gregga says, "They seem to float in the air against the dark background." Mario Buatta likes to use a smaller copy of this *étagère*, also available in pairs, for clients who have small libraries.

Buatta and Gregga are also fond of another bookcase design associated with Billy Baldwin: the cane-wrapped *étagère*, available today from Bielecky Brothers. Baldwin loved to use quirky furniture—*étagères* and Parsons tables—inspired by Jean-Michel Frank's raffia-wrapped chair of the 1930s.

It was inevitable that nonresidential shelving would knock on the front doors of residences in the high-tech revolution of the 1970s. Eclectic Michael Formica, for example, has used steel shelving by Metro—a sine qua non of food service industrial design—and even improvised on the bricks-and-boards bookcase solution that graces countless dorm rooms. Bruce Gregga has specified the comparatively elegant but still inexpensive and practical Variations shelving by Knappe & Vogt.

Modernism's solution to the book-storage problem is the so-called "wall system." This modular furniture consists of an arrangement, determined by the consumer, of open bookshelves and closed storage, and sometimes other elements such as desks, bars, and even—in the case of the Eames Contract Storage (ECS) designed by Charles Eames in 1961 for college dormitories—Murphy-type beds. Such wall systems emerged after World War II to provide inexpensive storage without altering a room's architecture.

Today, two generations after wall systems first appeared, reviews in the design world are mixed. Their popularity with decorators has waned even as it has waxed with *hoi polloi*. Mario Buatta calls wall systems "hideous"; John Pile, the design historian who was part of the George Nelson team that originated some of the ground-breaking wall systems in the early 1950s, reports that after experiencing a vogue in the fifties through the seventies, wall systems have fallen out of favor.

But wall systems are as familiar and well-established a landmark on the domestic landscape as the sofa or the dining room table to the many patrons of stylish but inexpensive retail furniture outlets such as IKEA, the Door Store, and Workbench. "Our customers need good-looking, functional storage for books and other belongings but can't or don't want to spend the considerable amount of money necessary for building it in," says Pam Diaconis, a spokesperson for IKEA. "Wall systems are, if anything, an expanding part of our business."

No matter what a bookcase or shelf system is like, the average bookshelf board is approximately 1 to 1½ inches thick and no more than 36 inches wide. Less thickness or greater width, unless there is some form of reinforcement, may result in sagging. Bookshelf depth depends on function. For ordinary books, eight inches is the lower limit; depth seldom needs to be greater than sixteen inches, which will hold all but the largest volumes such as art books. If you are having bookcases made to order, make sure the shelves are adjustable in height.

Since today's decorators are so fond of the look of books, *pace* Nancy Braithwaite, closed-storage—including glass or wire-screen doors, which leave the books visible—is avoided by most. "I like the feeling I can reach right up and touch the books," says Bruce Gregga. On the other hand, Robert K. Lewis, a 19th-century enthusiast, says his current favorite bookcase is a "giant 1830s piece made out of mahogany with muntined-glass doors."

Closed storage below—almost invariably deeper than open storage above—is also common in book storage designs. One of the bonuses of deep cabinets below and open shelves above is the resulting ledge at around waist height between the sections. "That little ledge is perfect for objects," Mario Buatta says.

The material of choice for bookcase construction, whether traditional or modern, remains wood, usually stained and varnished or done in some other nonpainted finish. Nevertheless, Jarrett Hedborg likes a painted treatment, say a black chinoiserie finish outside, brushed gold inside. "Books are usually dark, >

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so against a bright painted finish they pop out. In general, clients go overboard on beautifully finished wood in an almost religious way. They resist painting," says Hedborg. "I try to cure people of worshipping traditional wood finishes."

What to put into the bookcases is also a matter for discussion. Some designers like a combination of books and objects. Robert K. Lewis says, "I think a few pictures or objects break up the rhythm of the book bindings and are quite attractive." The important thing is to exercise restraint and taste. Diamond and Baratta, as usual, adopt a radical approach: They ban collectibles, not merely from bookshelf display, but from sight entirely. "Who has beautiful collectibles?" Diamond asks. "Most people have junk they've accumulated over the years. Combining books and objects is nervous and terrible looking. We don't do it and don't allow our clients to do it."

Oddly enough, decorators seem content to welcome into their book-filled rooms—and right on to the bookshelves themselves—the object that threatens, or so some say, literacy itself: the television set. That's because great interior design, even the fanciest, is an honest reflection of how people really live. "Let's admit it, we all watch TV," says Michael Formica. "But it's really spooky sometimes. You go into a home and don't see a TV set anywhere. You say to yourself, 'Where is it?'"

When Bunny Williams designed her own New York City apartment, she decided that if she was going to really use the living room, it had to have a TV to watch the news when she came home at night. She bought a sleek set by Bang & Olufsen and nestled it among the books on her bookshelves. "I'm convinced you can be in that room quite a while before noticing there's a TV," she says.

Decorators show great unanimity on where to put bookcases and shelves: everywhere. In addition to the expected places, the dining room is a good room for books. Says Mark Hampton, "It's an idea that makes perfect sense in today's houses." Often dining rooms are underutilized, according to Hampton, and in city apartments where space is scarce, it's logical to use them for book storage. "But more importantly, dining rooms can be rather cold and impersonal. Books are a great way to make them more vital," Hampton says. Michael Formica says, "I'd much rather have dinner in a library than in a dining room."

Decorators agree that there is another underutilized space in American homes just waiting for bookshelves: hallways. "All you need is ten inches and you can add shelves to a hallway," Bruce Gregg says. "Stock them with books and a few family photos, and an anonymous area in

STOP DRAGGING YOURSELF AROUND



the home can become quite personal. It's especially nice in a bedroom hallway."

Don't overlook bedrooms as a place for books. Purists Diamond and Baratta, who normally campaign for floor-to-ceiling bookshelves, make an exception for bedrooms where they use antique bookcases to create a country look. For Bruce Gregga, an antique bookcase can be a pretty, intimate touch to a woman's bedroom. Finally, in a guest bedroom, where providing reading material is a host's duty, a bookcase is a necessity.

Regardless of the function of the room—dining, sleeping, reading—bookshelves may be an important way to alter its proportions. Robert K. Lewis and Diamond and Baratta have placed floor-to-ceiling, corner-to-corner bookshelves on one or both of the short sides of a rectangular room to make it seem wider. Jarrett Hedborg likes bookshelves across from a fireplace for balance.

Architect Robert A. M. Stern values bookshelves for the thickness they add to walls. Most modern construction, Stern says, whether wood or steel, is thin compared with earlier traditional buildings, but if you build in bookshelves you can get an additional fifteen to twenty inches. "So, when there's a window or a door in such a wall, you get a real sense of solidity created in a natural way." Mario Buatta often creates an alcove in a bookcase wall and places a daybed there for a cozy little corner to take a nap—over a book, of course.

In relating book storage to other furniture, Hedborg, Hampton, and Diamond and Baratta all love to see a sofa directly in front of floor-to-ceiling bookshelves. "It's less likely that the room will look like a public library," says Hedborg.

If not a sofa, then a table and chairs are a good way to accessorize bookcases. Bunny Williams and Bruce Gregga both

like bookshelves in kitchens where there is room for a table and chairs. In Chicago, Gregga recently completed a kitchen-library for photographer Victor Skrebneski: "There's a wonderful collection, not just of cookbooks but books on flowers, food and wine, and a lovely table and chairs to sit on while studying them."

Perhaps the most important accessory for bookshelves is so basic it might be overlooked: lighting. Yes, big bookcases are considered as architectural elements, like walls. But for their contents to come alive, bookcases need nuanced lighting design as much as a seating area or a bedside does. Many designers build lighting into the shelves, such as strip lighting along the side or underneath each top shelf, but Jarrett Hedborg recommends caution. "Elaborate built-in lighting can make the shelves look like display cases in the gift department at I. Magnin," he says. "I'm a big believer in lamp light." ■

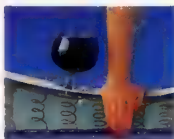
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Q. My piano is marked "Harmonic, Pat'd Mar 10, 1857." Is it really that old?

O.M.R.,
Mobridge, SD

A. In the late 18th and 19th century, pianos made in Germany, England, and France were sold in America. Your Harmonic-brand square piano was made in Europe between 1857 and 1890. Square pianos are hard to tune, so they are no longer used as musical instruments. Therefore your piano

would go for about \$500.

Q. My bentwood chair, labeled "Thonet, Wein," has a seat with an embossed pattern of circles and scrolls. I have never seen this kind of seat. Have you?

S.H.,
Pasadena, TX

A. Thonet was made by the Thonet Co., an Austrian Thonet company known for bentwood chairs, first made in the 1850s and still in production today.

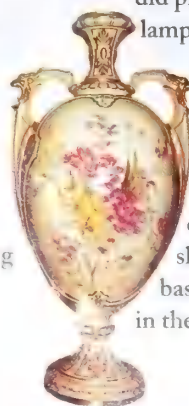
The pressed wood seats, pictured in the Thonet catalog of 1904, were an improvement over the caned seats used on earlier chairs. The label on your chair adds to its value—about \$300.

Q. Can you tell me about my 16-inch-high porcelain urn? The mark on the bottom has a circle with a crown at the top, the words "Royal Worcester England" around the perimeter and "Rd No 473172 2330" below.

A.A.,
Pocatello, ID

A. Decorative urns like yours were very popular in the late 19th and early 20th century throughout the U.S. and Europe. Yours was made by the Royal Worcester Porcelain Co., Ltd., a firm started in England in 1751. Today the company is called Royal Worcester Spode, Ltd. Your vase is

easy to date, because both the number 473172 and the date 1890 are stamped on the bottom.



the RD number (or registered number) date from 1904. The high quality floral decoration on the your vase makes its value \$2,000.

Q. My brass lamp has a painted-glass shade held in place by prongs and cork pegs. The bottom of the shade is signed "H. Gorham." Please tell me how old it is.

E.F.O.,
West Bend, WI



A. Lampshades made of reverse painted glass (decorated on the inside) were popular from the 1880s to the 1930s. It is unlikely that your shade is from the famous Gorham silver company because although that company did produce

lamps with painted glass shades in the 1880s, the lamps were made for kerosene, not electricity. The shape of shade and base indicate a date in the 1930s.

Your lamp is worth at least \$750, because reverse-painted shades are sought after today.

Q. I believe my vase is Lutz glass. I would like to know its value.

V.G.,
West Milford, NJ

A. Nicholas Lutz was a glass worker in France until 1860, when he emigrated to New York City. In 1870 he worked at the Boston and Sandwich Glass Company, where he designed many items including "Lutz" glass—delicate, intricately threaded glassware like your vase. Lutz-like pieces were made by other companies in the U.S. and Europe. Today, Murano, the Italian glass factory, makes similar products. A vase like yours is worth from \$250 to \$350.

Q. My chair was brought from Maine shortly after the Civil War. It was part of a dining room set in the governor's mansion in Augusta. Value?

M.B., Auburn, CA

A. Your Victorian balloon-back chair is in the Louis XV style. There were many variations on this style from the 1840s to the 1880s, but all had cabriole legs. The carved splat at the center of the back is a feature seen more often on English pieces than



American ones. Your chair's intricate needlepoint seat adds to its value, making it worth about \$400.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.





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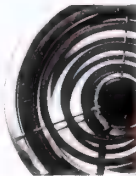
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night and into Saturday morning. This was an attention to detail you saw from the very beginning."

After she left the White House, Jacqueline Kennedy and her children lived briefly in two Georgetown houses. Then in 1964 they moved to the Manhattan apartment that was to remain her primary home for the last thirty years of her life and was where she chose to die. In her post-White House years she called on a wider range of decorators—among them Billy Baldwin, Harrison Cultra, Vincent Fourcade, John Fowler, Mark Hampton, and most recently Richard Keith Langham—but the results were always more hers than theirs.

"One of the most telling things about Jackie," observes Mark Hampton, "is that she never did change. As far as remaining true to her own point of view, she had that quality more than anyone I've ever known. When she was editing my book *Legendary Decorators of the Twentieth Century*, I redid a bunch of things in her apartment, all of which had been there twenty years. One day we were sitting in her library, where the curtains were in tatters. She laughed and said, 'You know, I guess while we're at it we'd better redo this sofa and those chairs.'

"But that's all we did," Hampton continues. "The curtain style stayed the same, the floor stayed the same—everything in the room was just as it always had been. It was that incredibly consistent taste that made her stand out for thirty years when everybody else was experimenting. Age didn't matter at all to her. She was ageless and her style was ageless."

Thus guests to her fifteen-room apartment at 1040 Fifth Avenue—which occupied the entire fourteenth floor of the 1929 Rosario Candela-designed building, with spectacular views of Central Park and its reservoir—saw the same beloved objects year after year. There was the leather-topped Louis XVI *bureau plat*, a family piece on which President Kennedy signed the Nuclear Test Ban Treaty in 1963. There was her collection of animal drawings from the 17th century onward and several exquisite Indian miniature paintings (two of which she left to Bunny Mellon). There was the handsome ormolu-mounted Empire fall-front desk that had belonged to her father. On a commode in the living room was perhaps her most treasured possession: an ancient Hellenistic alabaster head of a woman, which she bequeathed to Maurice Tempelman, her devoted companion.

These were interiors that everyone wanted to see, but characteristically their owner would not permit them to be published. Jackie Kennedy might have led the nation on a televised tour of the White House, but her later New York home was off-limits to photographers. Only once did she give a tantalizing glimpse of her library and dining room, allowing two pictures to appear in *House Beautiful* in 1971 to promote the fabrics of the *Seven Works of Bedford Stuyvesant*, an African-American textile design in Brooklyn.

She also controlled publicity, which she had to surrender every time she opened her front door extended to the vacation house she built on a 356-acre site on Martha's Vineyard in the early 1960s. One important thing to Jackie was her privacy. She was a mother to those children. That's what this house was for. The architect Hugh Newell

Jacobsen, who designed the traditional saltbox overlooking the Atlantic but was sworn to secrecy about the commission.

During the White House years, Mrs. Kennedy herself designed Wexford, a contractor-built, one-story getaway house on Rattlesnake Mountain in Atoka, Virginia, which she and the President occupied for only four weekends before his death. She was actively involved in working out her Vineyard house with Jacobsen.

After receiving the architect's plans, Mrs. Onassis traced them on the beach at Hyannis Port to understand the size and progression of spaces. As Jacobsen reminisces, "She called me and said, 'Give me an idea of how high the ceiling is in the living room.' And I said, 'It's eleven feet.' She said, 'What's eleven feet?' And I said, 'The big living room in Rose Kennedy's house.' Then she asked, 'What's eight feet?' and I answered, 'The guest bedroom you put me in the last time.' She said, 'That's fine. I can feel that now.'"

Averse as she was to publicity, the idea that Jacqueline Kennedy Onassis never spoke to journalists is mistaken. In 1980, I was writing a *New York Times Magazine* article on the changes made to the State Rooms at the White House after her restoration, and she agreed to cooperate. "Ever since Jack died," she began our first conversation, "I've tried to keep my name out of the press. I'll do everything I can to help you with your piece. But you *will* protect me, won't you?"

Over the next few weeks she called many times with names and telephone numbers of people she thought I should speak with and contacted several of them for me. When one photo of the Green Room proved impossible to find elsewhere, she had her old friend and spokeswoman Nancy Tuckerman take me to the warehouse on Manhattan's West Side where Mrs. Onassis kept her White House files and memorabilia. In that jam-packed storage room, on top of a huge pile of furniture and cartons, lay one of JFK's rocking chairs, upside down. Like the last scene of *Citizen Kane*, it was a wrenching reminder that our lives are more evanescent than our possessions.

Jacqueline Bouvier Kennedy Onassis fought against time by keeping her own surroundings as unchanging as possible. Though she never said so publicly, she told me she disliked having her White House interiors undone after only a decade by Clement Conger, the strong-willed curator appointed by Richard Nixon in 1970. Kennedy partisans feel that Conger and his decorative arts consultant, Edward Vason Jones, made the State Rooms showy, cluttered, and inconsistent.

I assured her that I preferred her conception of the White House to theirs. "You're not going to tell him your angle, are you?" she asked about my impending interview with Conger in Washington. She giggled with conspiratorial glee and said, "I can just see you down there in your little seersucker suit, looking so innocent and all."

The last time I spoke with her about her restoration, she said philosophically, "You know, in another hundred years it will be just one more chapter in the history of the White House." She was wrong. With her brilliant sense of history, she must have known that her chapter in the annals of the arts will be a very important one indeed. ■

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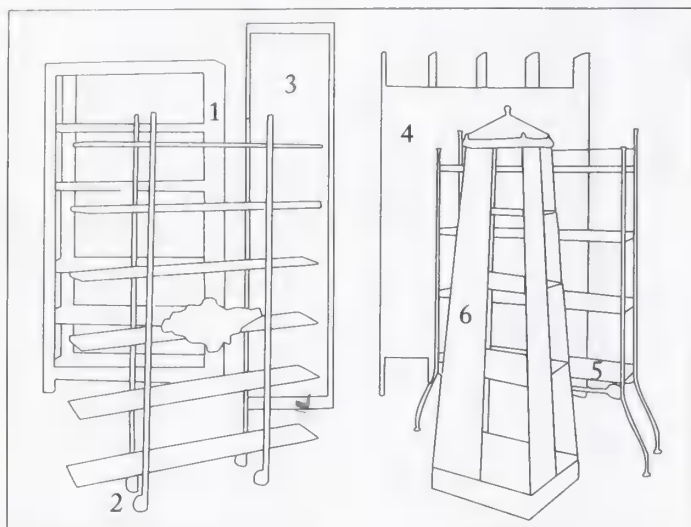
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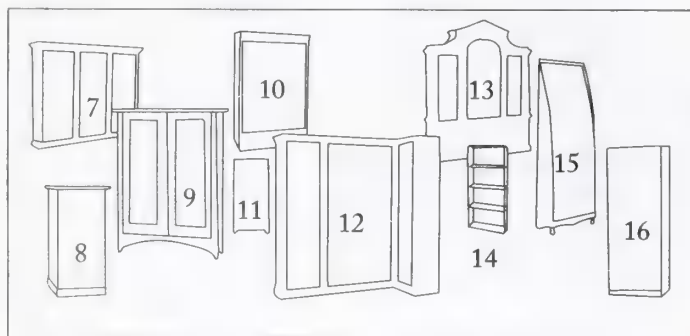


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Pages 116 and 117

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Pages 118 and 119



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER See Reader Information for "Chiantishire," pages 68 to 77.

30 STYLE BEAT Page 30: **Color Mock-up Box**, \$300—Donald Kaufman Color Collection; call: 201-568-2226. **The Grand Tour Collection**, by Charlotte Moss, Hartwell Gothic Sconce, #CM-9A, stone finish, 14" d., 16" h., \$310; Langer goblet with lid, #CM-4, stone finish, 9" h., 4" d., \$100; Trianon bracket with tassel, #CM-6, gilt finish, 12½" h., 12½" w., 6½" d., \$200; Sevres Draped Urn, #CM-12, gilt finish, 9" w., 5½" d., 13½" h., \$230—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212-772-3320; The Chelsea Gardener, 125 Sydney St., Kings Rd., London, SW# 6NR; 071-352-5656. **Ertie salon chair**, #CMS469, from Charlotte Moss' Salon chair collection for Ashley Manor, 30½" h., 22" w., 27" d., \$995 (COM)—Charlotte Moss & Co., see address above. **"Eye For Excellence: Masterworks from Winterthur"**, 60" Chinese Porcelain Pagoda, 1785-1830; Self-Portrait of John Singleton Copley, pastel, 1769; Sept. 24, 1994-Jan. 22, 1995; adults, \$7—Winterthur Museum, Winterthur, DE 19735; 302-888-4694. **Evanston and Glenbrook Hospital's 10th Annual American Craft Exposition**, Fri., Aug. 26, 10 A.M. to 9 P.M.; Sat. 27, 10 A.M. to 7 P.M.; Sun. 28, 11 A.M. to 5 P.M.; \$8 per person; 708-570-5096. **Swing Handle Baskets**, by basketmaker Stephen Zeh, brown ash and brass, set of 7 baskets, ranges in size from 14" dia. to 3' dia., \$6,300—Stephen Zeh, PO Box 381, Temple, ME 04984; 202-778-2351. **Weber Coffee table**, from the Kerry Joyce Collection, James Jennings Furniture; circular table with four tapered legs and optional underdrawer; ceruse rift oak finish. 54" dia., 16" h., \$5,181—James Jennings Furniture (R,T), 8471 Melrose Ave., Los Angeles, CA 90069; 313-655-7823. **Filigrano Collection**, designed by Anna Golin for Blome, 8 different handmade steel wire finials, coordinated tiebacks, rings, and rods, \$214-\$268/per finial—for information: Blome Corporation (M); 800-875-0042.

Page 32: **Creature Comforts spiral mats**, 100% wool. Swan white color with dalmatian color trim, loop pile, 24"-27" dia., \$232; Lion tan color with dalmatian color trim, loop pile, 18"-21" dia., \$210; mouse gray color with peacock color trim, cut pile, 24"-27" dia., \$276—Rugs by Vicki Simon (R,M), 860 2 St., Ste. 12, San Francisco, CA 94107; 415-882-4530. **Zanzibar Sofa**, designed by Antonio Citterio for Flexform, natural maple, cane sides, blue velvet and white canvas cushions, 31½" h., 88½" w., 36½" d., \$4,142—Palazzetti (R,T), 515 Madison Ave., New York 10022; 212-832-1199. **Momos chest of drawers**, designed by Mathias Winkler for the Contemporanea Collection by ClassiCon. 41" h., 20" w., \$4,389—Manes St. (R,T), 200 Lexington Ave., New York 10016; 212-684-7050. **Storage unit**, designed by Jonas Milder, 7' h., 6' w., 1'11" d., \$4,500—use furniture (R), 448 Union St., Brooklyn, NY 11211; 718-802-0449. **430 dresser**, 30" h., 17" w., 42½" d., \$1,500—Park Furniture (R), 150 8 St., San Francisco, CA 94103; 415-626-7275. **Trinidad Chairs**, designed by Nanna Ditzel, \$565—Design Selections International, Inc. (R,T), PO Box D, Croton on Hudson, NY 10520; 914-271-3736. **Banco Kitchen**, designed by Enrico Tonucci for Triangolo, storage and appliance units, \$8,000-\$14,000—Manes Street, see address above. **Jumbo Binding weave matting**, woven golden abaca, \$225/sq. yd.—The Waldo Collection (R,T), 620 N. Almont Dr., Los Angeles, CA 90069; 310-278-5786.

Page 34: **Shower curtain**, blue and white shell embroidered, \$110—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Sink**, Random Leaves with 24 kt. gold coating, \$1,600—Sherle Wagner (R), 60 E. 57 St., New York 10022; 212-758-3300. **Towel Warmer**, chrome, \$1,045—Myson (M), PO Box 213, 8B W. State St., Granby, MA 01033; 413-467-9161. **Tiles**, Beginnings Border, **Ann Sacks**, \$21/tile—Talisman Tiles (R), 5 E. 16 St., New York, 10003; 212-463-8400. **Basin**, Olympia 70, \$4,495—Hastings Tile and Il Bagno Collection (R), 230 Park Ave. S., New York 10003; 212-674-9700. **Bath rack**, Czech & Speake, chrome; \$459—Waterworks (R), 237 E. 58 St., New York 10022; 212-371-9266.

Dresser, Grace facilities collection, cherry and maple wood with drawers and shelves, \$525—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Towel holder**, Etrusca gold leaf #001 29.55269, \$163—Blome Corporation (M), 74 Henry St., Secaucus, NJ 07094; 800-875-0042. **Water temperature control system**, UltraValve, \$470—Memry Corporation (M), 57 Commerce Dr., Brookfield, CT 06804; 800-582-5454. **Scale**, #810630, \$445—Chambers Division of Williams Sonoma (MO), PO Box 7841, San Francisco, CA 94120; 800-334-9790. Page 36: **Faucet**, Illusions #5301-392 CP, chrome finish, \$654—Chicago Faucets (R), 2100 S. Clearwater Dr., Des Plaines, IL; 708-803-5000. **Neo-Style faucet**, #2567PB/RP 14790PB, polished brass, 3-hole installation, 4" centerset, 6½" high, 5¼" long spout swings 360°, \$200—Delta (M), 55 E. 111 St., PO Box 40980, Indianapolis, IN 46280; 317-848-1812. **Thermostat valve faucet**, #34.419¾" Grohmic, chrome, \$439—Grohe (M), 241 Covington Dr., Bloomington, IL 61018; 708-582-7711. **EuroPlus lavatory faucet**, #33.083-L, baked white enamel on brass fixture, \$270—Grohe, see address above. **French lever-handle faucet**, #8B4-10FP 4" mini widespread, \$254—Price Pfister (M), 1161 Commerce Rd., Morrow, GA 30260; 800-442-0758. **Faucet**, #290-2101-17, wide set for the lavatory, chrome over brass, \$440—Hansa (M), 931 W. 19 St., Chicago, IL 60608; 800-343-4431. **Teakettle spout faucet**, #59321, chrome on brass handle lavatory, 4" center, \$113—Moen (M), 25300 Al Moen Dr., N. Olmsted, OH 44070; 216-962-2000.

44 BUOYANT BUDAPEST Malev Hungarian Airlines flies five days a week from Newark International Airport to Budapest via Rome. Coach fares begin at \$578 round-trip. New York office: 800-223-6884. **Hotels**: Hyatt Atrium, Roosevelt ter 2, 1051 Budapest, Hungary. Rates begin at \$218 per night; for reservations: 800-233-1234. Hotel Grand Corvinus Kempinski, Erzsébetter 7-8, 1052 Budapest, Hungary; rates begin at \$267 per night for a double; for reservations: 800-426-3135. **Restaurants**: Kehli Vendéglő, Mokus utca 22. A tavern in Old Buda specializing in traditional Hungarian food. Moderate. Gundel, Alattkerti kőrt 2. Budapest's soigné monument to grand dining and socializing. Deluxe. Tabani kakas, Atilla utca 27. A rus-

sic tavern specializing in home-style fowl dishes. Inexpensive. **Special Interest Museums**: Ethnographic Museum. Kossuth Lajos ter 12. This neo-Renaissance palace built to house the Supreme Court is now a richly decorated exhibition hall housing daring, unusual shows, such as one controversial collection of objects and photos presenting life during the forty years after World War II. There are also rooms of elaborate costumes, tools, and artifacts of the peasant culture. Museum of Applied and Decorative Arts, Ullői út 33-37. Built in 1896, this is a splendid example of Hungarian Art Nouveau architecture, with a giant skylight and a courtyard of maharajah-style galleries. The collection of furniture and other decorative objects is arranged to underscore the influences of French and English style on everyday life in Eastern Europe.

68 CHIANTISHIRE Pages 68 to 77: **Designer**: Tricia Guild. **Designers Guild fabrics and wall-coverings**—Osborne & Little, Inc. (T), 65 Commerce Rd., Stamford, CT 06902; 203-359-1500. **Accessories and furniture**—Designers Guild Store, 267 Kings Rd., London SW3, England; 011-44-71-243-7300. The book *Tricia Guild's Country Color* to be published by Rizzoli in October.

76 A FEELING FOR TEXTURE Pages 78 to 81: **Designer**: Gary Lovejoy Associates Inc./Interior Design, #3034 M St. NW, Washington, DC 20007; 202-333-5200. **Living room**: **Demi-lune table**, custom Lovejoy Design—Lee Badger; 800-296-3355. **Vase**, by Tom Beverly. **Head**, Mirella Monti Belshe. **Living Room**: **Wall hanging canvas**, Kaye Jones. **Mirror**, Custom Lovejoy Design—Lee Badger. **Pedestal**, Walter Adams. **Head**, Mirella Monti Belshe. **Glass screen**—Classic Glass (R), 1210 Queen St., Alexandria, VA 22314; 703-549-0439. **Columns**, Sono Tubes—Vimco Inc. (R), 300 Hansen Access Rd., King of Prussia, PA 19406; 800-220-3601. **Staircase**. **Bench**—Traditional Imports, 2558 San Fernando Rd., Los Angeles, CA 90065; 310-659-1360. **Walls**, plasterwork & fantasy finish—Painted Finishes by Vera Meyer, 5105 45 St. NW, Washington, DC 20016; 202-363-4332. **Sisal**—Allison Seymour Rugs, 5423 W. Marginal Way, Seattle, WA 98106; 206-935-5471. **Metal Work**—Lee Badger, see address. **Breakfast Area**: **Bench**, Custom Lovejoy Design—Lee Badger. **Fabric**, Groves Brothers through—Richard Russell & Associates (R), 300 D St. SW, Ste. 415, Washington, DC 20024; 202-646-0260. **Chair**, through—Donghia Showroom (T), 979 Third Ave., New York 10022; 212-935-3713. **Painting**, Peter Mackie. **Master Bedroom**: **Bedding**, sheets, by Esprit, through—West-Point-Pepperell (M), 1221 Ave. of the Americas, New York 10020; 212-382-5000. **Lamp**—Side Car through Illuminations (R), The Lansburgh Building, 415 8 St. NW, Washington, DC 20004; 800-338-3281. **Ink wash drawing**, Judy Turim. **Table**, Cumono—Driade (R), 212 E. 57 St., New York 10012; 212-888-5375; Modern Age (R) 795 Broadway, New York 10003; 212-674-5603. **Vase**—Steven English. **Master Bedroom**: **Chairs**, Donghia. **Covers**—Esprit, see address above. **Desk**, Antique Louis XV. **Desk chair**, CAB by Atelier International Ltd. **Lamp**, Tizio, through Illuminations, see address above. **Vases**, Steve English. **Acrylic Painting**, by Simon Wells, through Osuna Gallery. **Black & white etching**, Chad Buck—Rosenburg Group, 1509 Connecticut Ave. NW, Washington, DC 20036; 202-234-5870. **Living Room**: **Upholstery**—B & B Italia (R,T), 30-20 Thomson Ave., Long Island City, New York 11101; 718-784-0211. **Covers**—Esprit, see address above. **Ball pillows**—through Kreiss Collection (T), 979 Third Ave., New York 10022; 212-755-5611. **Thebes stool**—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **Gold throws**—Groves Brothers through Richard Russell & Associates, see address above; and Christopher Norman Inc. (T), 979 Third Ave., New York 10022; 212-644-4100. **Fringe**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Aubusson Rug**, antique. **Accessories**, Marble sphere—Mirella Monti Belshe, Candestick, Robert Venturi—American Hand (R), 2906 M St. NW, Washington, DC 20007; 202-965-3273.

94 BATH TIME Pages 94 and 95: **Architect**: Patrick Naggar, Nile, Inc. 38 E. 64 St., New York 10021; 212-688-8860. **Walls**; **flooring**; **sink**; **tub surround**; **shower**—Created from Surell material by Formica Corporation (M), 10155 Reading Rd., Cincinnati, OH 45241-5729; 800-FORMICA. **Bath valve**; **shower drain**, # 560; shower valve, #623—Delta Faucet Company (M), 55 E. 111 St., Indianapolis, IN 46280. **Faucet**, #010—Kroin, Inc. (M), 180 Sawcett St., Cambridge, MA 02138. **Hand shower**, #450 PB BX—Alsons Corporation (M), 42 Union St., Hillsdale, NJ 07424; 517-439-1411. **Hair dryer**, # B-700—Bobrick Washroom Equipment Inc. (M), 11611 Hart St., N. Hollywood, CA 91605; 818-764-1000. **Jena tea glass** (in medicine cabinet)—Schott-Zweisel Corporation (M), 41 Madison Ave., New York 10701; 212-684-4830. **Chrome-topped bottles**—Alesi, c/o The Markuse Corp., 10 Wheeling Ave., Woburn, MA 01801. **Baby products**—Kiehl's Pharmacy (R), 109 Third Ave., New York; 212-475-3400. **Towels**—Fieldcrest Cannon, Inc. (M), 1271 Ave. of the Americas, New York 10020; 212-957-3337.

Pages 96 and 97: **Architecture firm**: Franklin D. Israel Design Associates, Inc., 254 S. Robertson Blvd. #205, Beverly Hills, CA 90211; 310-652-8087. **Project architect**: Steven Shortridge. **Contractor**: Bruce Mautner Construction, 21079 Waveview Dr., Topanga, CA 90290; 310-455-3958. **Materials**: **Tile walls**, 1x1 glass mosaic, cobalt blue—Dal-Tile (R), 8310 Hawn Freeway, Dallas, TX 75217; 214-398-1411. **Floors**, Stafford Strip oak—Bruce Hardwood Floors, 16803 Dallas Parkway, Dallas, TX 75248; 800-841-4630. **Tile**, 1x1 glass mosaic and Korine—Dal-Tile, see address above. **Vanity**, custom design by Frank Israel. **Television sets**, Panasonic and wall mounts, Pivottelli—Future Home Media Entertainment Systems (T), Beverly Hills, CA; by appt.: 310-274-9393. **Towels and towel cover over chaise**; **Martex Luxor towels**—Martex, WestPoint Stevens Home Fashions, a division of WestPoint-Pepperell (M), 1185 Ave. of the Americas, New York 10036; 800-533-8229. **Towel bars**, stainless steel—Details (R,T), 8625½ Melrose Ave., Los Angeles, CA 90069; **Indigo blue glass bowl and platter**; **iridescent soap dish**; **blue conical drinking glass**; **small amber bowl**—Tesorro (R), 319 S. Robertson, Los Angeles, CA 90048; 310-273-9890. **Glass bottles with quartz stoppers**; **square Annieglass tray**—Blueprint (R), 8399 Beverly Blvd., Los Angeles, CA 90048; 213-653-2439. **Shower**, MasterShower Towers in white, K-74; **whirlpool**, Trocadero Bath Whirlpool in white, K-1312-H; **sink**, Trocadero single basin vanity, K-3012; **bidet**, K-4851. **W.C.**, K-3437; **faucets**, Trocadero bath faucet, K-15002-CP, Trocadero faucet in polished chrome, K-15000-CP, Trocadero bidet faucet, K-15001-CP—Kohler Company (M), Kohler, WI 53044; 414-457-4441 or 800-456-4537. >

Page 98: *Designer*: Grover C. Dear, Jr., Archasia Hong Kong Limited, 55 Queen's Rd., 4th floor, Central, Hong Kong; 852-552-2411. *General Contractor*: Ryan Associates, 332 12 St., San Francisco, CA 94103; 415-861-3085. *Vanity mirror*—Boyd Lighting (M), 5612 St., San Francisco, CA 94103; 415-431-4300. *Mirrors*—Dotto Glass, Inc. (M), 74 Mitchell Blvd., San Rafael, CA 94903; 415-479-1274. *Bianco Pearl marble and installation*—Fox Marble & Granite, 1400 Minnesota, San Francisco, CA 94107; 415-647-5760. *Bathrub; lavatory; faucets; toilet; towel bars; toilet paper holder*—Kohler (M), 520 El Camino Real, Suite 630, San Mateo, CA 94401; 415-348-2811. *Tube Lighting*—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. *Nobilis Wallpaper*, Caracaua #117—Source Interiors, Limited, Hong Kong; 852-521-6214. *Towels; bathrobe*—Scheuer Linens (R), 318 Stockton, San Francisco, CA 94108; 415-392-2813.

Page 99: *Designer*: Andrée Putman, Écart, 111 rue Saint-Antoine, Paris 75004; 331-42-78-88-35. *Contractor*—Ryan Associates, 332 12 St., San Francisco, CA 94103; 415-861-3085. *Floor installation*—Tree Lovers Floors, Inc., 664 Natoma St., San Francisco, CA 94103; 415-863-6833. *Roman shades*—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; 415-565-1950. *Mosaic tiles*—Ceramic Tile Design, 189 13 St., San Francisco, CA 94103; 415-575-3785. *Narra wood floor from New Guinea*—Eco Timber International, Inc., 350 Treat Ave., San Francisco, CA 94110; 415-864-4900. *White Thassos marble counter*—Fox Marble & Granite, 1400 Minnesota St., San Francisco, CA 94107; 415-647-5160. *Cabinetry; closet finishes*—Jafe Custom Finishes (T), 2425 17 St., San Francisco, CA 94110; 415-863-6196. *Birthday bath and chrome fixtures; showerheads; recessed sink and faucet; toilet*—Kohler (M), 520 El Camino Real, Ste. 630, San Mateo, CA 94402; 415-348-2811. *Spotlights*—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. *Gray ceramic tile*—Paray Ceramiques (T), 15 Quai de l'Industrie B.P. 35, 71600, Paray Le Monial; 85 81 01 25. *Towels; bathrobe*—Scheuer Linens (R), 318 Stockton St., San Francisco, CA 94108; 415-392-2813. *Glass shower*—S. Park Fabricators (M), 136 S. Park, San Francisco, CA 94107; 415-974-6622.

Pages 100 and 101: *Designer*: Barbara Hauben-Ross, Barbara Hauben-Ross, Inc., 226 E. 54 St., New York 10022; 212-832-6640. *Project designer*: Lauder Bowden. *Project architect*: Eric Nieler. *General contractor*: Mure Construction, 60 Greenvale Ave., Yonkers, NY 10703; 914-423-7009. *Mirrored powder room; Toilet*, American China—Custom Color (M), 3618 E. La Salle, Phoenix, AZ 85040; 800-359-3261. *Light switch*, by Lutron—through Mure Construction, address above. *Door hardware*—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212-838-2214. *Light fixture*, by Artemide—through M.S.K. (T), 969 Third Ave., New York 10022; 212-888-6474. *Mirror*—B.T. Studio, 150 W. 28 St., New York 10001; 212-675-9195. *Vanity*—Hastings Tile (R), 230 Park Ave. So., New York 10003; 212-674-9700. *Tile*, designed by Barbara Hauben-Ross, executed by—Fred Siesel Architectural Ceramics, 60 E. 57 St., New York 10022; 212-758-3300. *Gentlemen's bathroom: Tile*—through W.D. Virtue Co. (R), 160 Broad St., Summit, NJ 07901; 908-273-6936. *Tall cabinet, custom; vanity cabinet (under sink)*, custom; *medicine cabinet*, by Roeborn; *granite*—Mure Construction, see address above. *Window shade*—G&G Concepts (T), 71-13 60 Ln., Ridgewood, NY 11385; 718-366-1005. *Faucets*, by Grohe—Kraft Hardware, see address above. *Sink; towel bar*—Hastings Tile, see address above. *Ladies' bathroom: Etched mirror*—Designer Glass, 14-08 114 St., College Pt., NY 11356; 718-445-8779. *Tile*—W.D. Virtue Co., see address above. *Vanity lighting*, by Reggiani; *ceiling lighting* by Artemide—M.S.K., see address above. *Faucets*, by Grohe—Kraft Hardware, see address above. *Medicine cabinet*, by Roeborn; *vanity cabinet (under sink)*, custom—through Mure Construction. *Sink*—Hastings Tile, see address above.

Pages 102 and 103: *Designer*: Edgar Watkins, Watkins & Blumenthal, Inc., 41 E. 68 St., New York 10021; 212-517-3434; in Texas: 210-997-1178. *Towels*, Espalma white barra floral, bath size, \$20; *deep sea sponge*, \$20—Porficio Bed & Bath (R), 139 Spring St., New York 10013; 212-941-7722. *Tiles*, American Olean combinations, \$3/per sq. ft.—Washington Supply Co. (R), 2 Calhoun St., Washington, CT 06794; 203-868-7395. *Paint*, Flat photographer white, #1001-L, \$19.09/gal.—Janovic Plaza (R), 1153 Third Ave., New York 10021; 212-772-1400. *Tablecloth*, white marble damask, \$42/yd.—Scalamandre (T), 950 Third Ave., New York 10022; 212-980-3888.

104 BEAMING UP COMFORT Pages 104 to 109: *Architecture firm*: Eric Owen Moss Architects, 8557 Higuera St., Culver City, CA 90232; 310-839-1199. *Project associate*: Jay Vanos. *Project interior designer*: Eric Owen Moss. *Landscape architect*: Rolla J. Wilhite with Linda Lawson, 1048 W. LaLoma Ave., Somis, CA 93066; 805-485-1554. *Contractor*: John Blackley, Admiral Construction, 10335 Ilona Ave., Los Angeles, CA 90064; 310-556-0688. *House size*: 5,500 sq. ft.; *decks*: 1,000 sq. ft. *Lot size*: 12,000 sq. ft. *Structure type*: Concrete, cast-in-place, foundation: hybrid, load-bearing wood frame and steel frame primary structure. *Exterior materials*: exterior cement plaster; galvanized sheet metal; cast-in-place concrete. *Roof*, galvanized sheet metal over built-up asphaltic roofing membrane; Portland cement plaster over sheet membrane. *Plaster*—La Habra Stucco, 240 S. Loara, Anaheim, CA 92802; 714-778-2266. *Biruthene 3000 sheet membrane*—W.R. Grace & Co., 62 Whittemore Ave., Cambridge, MA 02140; 617-876-1400. *Exterior finish*: integral custom color cement plaster—La Habra Stucco, address above. *Interior materials*: Birch veneer plywood; galvanized sheet metal; gypsum wall board; polished concrete: plate steel. *Windows*, aluminum nail-ons—Marshall Windows, Corona, CA. *Storefront*—Rebo West Inc., 9272 Thyssop Dr., Rancho Cucamonga, CA 91730; 800-327-1411. *Skylights*, aluminum and glass—Aluminex, Inc. *Doors*, entrance, custom wood; interior solid core wood by Eric Owen Moss Architects—shaded concrete. *Carpet*—S&J Biren, Los Angeles, CA; 310-553-0971. *Cabinets*, custom wood by Eric Owen Moss Architects—Pico Cabinets, 3018 Pico Blvd., San Francisco, CA 94109; 415-392-2813. *Paint*, Decovet velvet flat, Swiss Coffee—Dunn Edwards, 1400 Wallcoverings, 4885 E-52 Place, Los Angeles, CA 90040; 213-771-3330. *Lighting*, by Paul Goldin & Associates—Double G Electric, Los Angeles, CA. *Hardware*, by Grohe—Kraft Hardware, 306 E. 61 St., New York 10021; 212-838-2214. *Fireplace*, hot water—Eric Owen Moss Architects—Farrage & Co., 3625 Hayden Ave., San Francisco, CA 94132; 415-842-9885. *Stairs*, designed by architect, hot rolled steel—Kraft Hardware, 306 E. 61 St., New York 10021; 212-838-2214. *Kitchen: Table and chairs*, custom—Eric Owen Moss Architects. *Sink, faucets*—Elkay Mfg. Corp., 2222 Cam-

den Ct., Oak Brook, IL 60521; 708-574-8484. *Refrigerators*, main—Sub-Zero Freezer Co. Inc. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. *Below counter refrigerator*—Elkay Mfg. Corp., see address above. *Additional refrigerator*—Frigidaire Co. (M), 6000 Perimeter Dr., Dublin, OH 43017. *Stove/oven*—Viking Range Corp. (M), PO Box 80121, Green Wood, MI 38930; 601-455-1200. *Hood*, designed by Eric Owen Moss Architects—Marina Sheet Metal, Culver City, CA. *Master bedroom: Bed; side tables*—custom by architect. *Living room: Coffee table*—custom by architect. *Two orange chairs; yellow chair; blue chair; red sofa*—Dialogica (R,T), 484 Broome St., New York 10013; 212-966-1934; 1070 Madison Ave., New York 10028; 212-737-7811. *Dining room: Table and chairs*—custom by Eric Owen Moss Architects.

110 AS PRETTY AS FLOWERS Pages 110 to 115: *The Madoo Conservancy*, The Gardens of Robert Dash, 618 Sagg Main St., Sagaponack, New York; 516-537-0802; open Wednesdays, 1 P.M. to 5 P.M., May through Sept. Requested contribution is \$10; \$5 for seniors and members of the Garden Conservancy.

116 DESIGNERS' FAVORITE BOOKCASES Pages 116 and 117: *Wrapped cane étagère*, #C8011, 94" h., 48" w., 16" d., \$8,550—Bielecky Brothers (T), 306 E. 61 St., New York 10021; 212-753-2355. *Dionysus bookcase* by Glender Good, 72" h., 48" w., 12" d., \$1,680—Abraxas (M), 2000 Second St., Berkeley, CA 94710; 510-841-7767. *Rialto bookcase* by Carlo Scarpa, 98" h., 21½" w., 13" d., \$1,395/per unit—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. *Dune bookcase*, 92" h., 55" w., 11¼" d., cherry veneer, \$2,850—Ligne Roset (T), 200 Lexington Ave., Ste. 604, New York 10016; 212-685-1099. *Étagère/bookcase guarded with owls*, wrought iron, stone shelves, #T298, 42" L, 72" h., 14" d., \$1,798—The Phillips Collection (M), 25-11 Hunter's Point, Long Island City, New York; 718-482-7676. *Kleber Revolving Stand*, 75" h., 21" w., 21" d., \$3,450—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 914-684-5800.

Pages 118 and 119: *19th-c.-style bookshelves*, handcarved panels and cornice, 78" h., modules of 24", 32", and 36", \$700—L'Heritage du Quebec, for dealers: 800-663-6029. *Lawyers stacking bookcase* with drawer base, 53" h., 34" w., 12" d., \$850-\$3,500—E. Buk, 151 Spring St., New York 10012; by appointment, 212-226-6891. *Revolving oak library stand*, 29½" h., 22" w., 22" d., \$881; *bookcase with closed doors*—L & J.G. Stickley Inc. (M); for dealers: 315-682-5500. *Three-piece unit bookcase*, Storage System 2000, 34¼" h., 34¼" w., 14¼" d., in cherry, also in oak, \$463—Workbench (R); for stores: 800-767-1710. *Wall elements*, XW021, 19" w., \$1,930; XW020, 32" w., \$2,480; each unit has 1 fixed shelf, 4 adjustable shelves, \$5,760—Grange (T), 200 Lexington Ave., New York; *Kent bookcase*, Mark Hampton Collection, antique cream finish, 93¼" h., 76¼" w., 18¼" d., \$8,450—Mark Hampton for Hickory Chair, 800-447-4700. *Cole Porter brass étagère*, #FM 173, 84" h., 36" w., 14" d., Paul Jones Collection, \$10,350—John Boone (T), 1059 Third Ave., New York 10021; 212-758-0012. *Zoom bookcase*, in green, 79½" h., 31¼" w., 11" d., by Mark Ewing for Zap, \$1,200—Modern Age (R), 795 Broadway, New York 10003; 212-674-5603. *Billy High bookcase*, #129/oak—IKEA U.S. Inc.; for more information: East Coast, 412-747-0747; West Coast, 818-912-1119.

120 IN GOOD COMPANY Pages 120 to 123: *Key lime jelly*, \$5; *Key lime juice*, \$5—Miami InterCulinary Center, 5430 Sunset Dr., Miami, FL 33143; 800-282-8459. *Garlic jelly*, \$3.50 plus shipping—Bainbridge Festive Foods, Hwy. 47, PO Box 587, White Bluff, TN 37187; 800-545-9205. *Yellow voile napkin*, 100% Egyptian cotton, \$35/ea.—Anichini (R), 110, Turnbridge, VT 055077; 800-553-5309. *Handmade ceramic rooster plates*, \$150/set of 4; *handmade ceramic pinch pots*, \$6 to \$12/ea., both by Loys Anne Locklear—Studio 227, 227 Petronia St., Key West, FL 33040; 305-294-7141.

128 WHAT'S BREWING? Takashimaya, the Tea Box Cafe & Specialty Shop, 693 Fifth Ave., New York 10022; 212-350-0100. *Antique Japanese teapots*, from \$195; *Japanese tea-flavored candies*, in silk bags, \$22; *assorted teas*, 37 varieties, from \$2/oz. to \$30/oz.—Takashimaya Tea Box, see address above. *T. Salon, Cafe, Tea Emporium*, 142 Mercer St., lower level of Guggenheim Museum, New York 10012; 212-925-3700. *Green Aladdin teapot*, c. 1930, \$150; *assorted teas*, from \$1.20/oz.—T. Salon, see address above. *Chado*, 8422½ W. 3 St., Los Angeles, CA 90048; 213-655-2056. *Plaza Hotel's Palm Court*, 768 Fifth Ave., New York 10019; 212-759-3000 (ext. 5989). *Republic of Tea*, 2165 E. Francisco Blvd., Ste. E, San Rafael, CA 94901; 415-721-2170. *Chaiwalla Tea Room*, 1 Main St., Salisbury, CT 06068; 203-435-9758. *Passport*, 123 Pine (2 & Pine), Seattle, WA 98101; 206-628-9799. *Carol Silagvi*, C.S. Antiques and Jewelry, PO Box 151, Wyckoff, NJ 07481; 201-934-6528.

132 SOMETHING OLD, SOMETHING NEW *Living Room: African wood bench*, Craft Caravan (R), 63 Greene St., New York 10012; 212-431-6669. *Navajo rug*, antique, \$7,500—Susan Parrish Antiques (R), 390 Bleeker St., New York 10014; 212-645-5020. *Antique green pottery*, \$125/ea.—Paula Rubenstein Antiques (R), 65 Prince St., New York 10012; 212-966-8954. *Kalim throw pillows*, Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2345. *Floor lamp*, Sarasar Leucos Lighting—Cy Mann (R), 305 E. 63 St., New York 10021; 212-758-6830. *Library: Desk lamp*, Sarasar Leucos Lighting—Cy Mann, address above. *Pillow sham*, white linen, hemstitched—Nancy Kolters Assoc. Inc. (R), 900 Broadway, New York 10003; 212-995-9050. *Dining Room: Painting* (over mantel), *Quiet Still Life* by Morris Graves, Schmidt Bingham Gallery, 41 E. 57 St., New York, 10022; 212-888-1122. *Breakfast area of kitchen: Antique gameboard* (on armoire), \$650—Susan Parrish Antiques (R), 390 Bleeker St., New York 10014; 212-645-5020. *Porch: Antique bench*—Bonnie Bizzarro Antiques (R), Hayground Rd., Bridgehampton, NY 11932; 516-537-2814. *Antique ticking pillows*, \$40-\$70/ea.—Paula Rubenstein Antiques (R), 65 Prince St., New York 10012; 212-966-8954. *Guest Bedroom: Sheets*, Ticking Stripe—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8730. *Antique striped hooked runner*, \$600—Susan Parrish Antiques, see address above. *Hanging lantern*—Bloomingdales, see address above. *Master Bedroom: Rattan bed; blanket*, cotton herring bone weave in tan; *sheets*, chambray and wicker pattern; *striped blanket*, Rahbat—The Ralph Lauren Home Collection, see address above. *Antique chintz quilt*, \$550—The American Wing (R), Main St., Bridgehampton, NY 11932; 516-537-3319. *Large Painting, At Home* by Diane Love—The Phoenix Gallery, 568 Broadway, New York 10012; 212-226-8711. *Small painting* (on bedside table), *Mexican Fruit #2* by Morris Graves, 1968—Schmidt Bingham Gallery, see address above.

HOLIDAY Catalogs

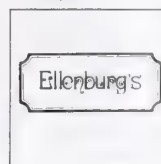
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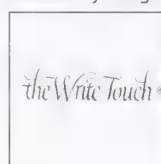


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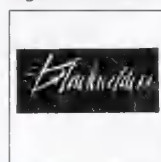
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(Continued on page 154)

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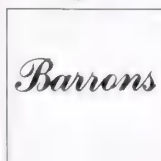
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Page 98: Designer: Grover C. Dear, Jr., Archasia Hong Kong Limited, 55 Queen's Rd., 4th floor, Central, Hong Kong; 852-552-2411. *General Contractor:* Ryan Associates, 332 12 St., San Francisco, CA 94103; 415-861-3085. *Vanity mirror*—Boyd Lighting (M), 5612 St., San Francisco, CA 94103; 415-431-4300. *Mirrors*—Dotto Glass, Inc. (M), 74 Mitchell Blvd., San Rafael, CA 94903; 415-479-1274. *Bianco Pea marble and installation*—Fox Marble & Granite, 1400 Minnesota, San Francisco, CA 94107; 415-647-5760. *Bathtub; lavatory; faucets; toilet; towel bars; toilet paper holder*—Kohler (M), 520 El Camino Real, Suite 630, San Mateo, CA 94401; 415-348-2811. *Tube Lighting*—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. *Nobilis Wallpaper*, Caracaua #117—Source Interiors, Limited, Hong Kong; 852-521-6214. *Towels; bathrobe*—Scheuer Linens (R), 318 Stockton, San Francisco, CA 94108; 415-392-2813.

Page 99: Designer: Andrée Putman, Écart, 111 rue Saint-Antoine, Paris 75004; 331-42-78-88-35. **Contractor:** Ryan Associates, 332 12 St., San Francisco, CA 94103; 415-861-3085. **Floor installation:** Tree Lovers Floors, Inc., 664 Natoma St., San Francisco, CA 94103; 415-863-6833. **Roman shades:** Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; 415-565-1950. **Mosaic tiles:** Ceramic Tile Design, 189 13 St., San Francisco, CA 94103; 415-575-3785. **Narra wood floor from New Guinea:** Eco Timber International, Inc., 350 Treat Ave., San Francisco, CA 94110; 415-864-4900. **White Thassos marble counter:** Fox Marble & Granite, 1400 Minnesota St., San Francisco, CA 94107; 415-647-5160. **Cabinetry; closet finishes:** Jafe Custom Finishes (T), 2425 17 St., San Francisco, CA 94110; 415-863-6196. **Birthday bath and chrome fixtures; showerheads; recessed sink and faucet; toilet:** Kohler (M), 520 El Camino Real, Ste. 630, San Mateo, CA 94402; 415-348-2811. **Spotlights:** Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. **Gray ceramic tile:** Paray Ceramiques (T), 15 Quai de L'Industrie B.P. 35, 71600, Paray Le Monial; 85 81 01 25. **Towels; bathrobe:** Scheurer Linens (R), 318 Stockton St., San Francisco, CA 94108; 415-392-2813. **Glass shower:** S. Park Fabricators (M), 136 S. Park, San Francisco, CA 94107; 415-974-6622.

Pages 100 and 101: Designer: Barbara Hauben-Ross. *Barbara Hauben-Ross, Inc.*, 226 E. 54 St., New York 10022; 212-832-6640. *Project designer:* Lauder Bowden. *Project architect:* Eric Nierl. *General contractor:* Mure Construction, 60 Greenvale Ave., Yonkers, NY 10703; 914-423-7009. *Miró powder room:* Toilet, American China—Custom Color (M), 3618 E. La Salle, Phoenix, AZ 85040; 800-359-3261. **Light switch**, by Lutron—through Mure Construction, see address above. **Door hardware**—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212-838-2214. **Light fixture**, by Artemide—through M.S.K. (T), 969 Third Ave., New York 10022; 212-888-6474. **Mirror**—B.T. Studio, 150 W. 28 St., New York 10001; 212-675-9195. **Vanity**—Hastings Tile (R), 230 Park Ave. So., New York 10003; 212-674-9700. **Tile**, designed by Barbara Hauben-Ross, executed by—Fred Siesel Architectural Ceramics, 60 E. 57 St., New York 10022; 212-758-3300. *Gentlemen's bathroom:* **Tile**—through W.D. Virtue Co. (R), 160 Broad St., Summit, NJ 07901; 908-273-6936. **Tall cabinet**, custom; **vanity cabinet** (under sink), custom; **medicine cabinet**, by Roeborn; **granite**—Mure Construction, see address above. **Window shade**—G&G Concepts (T), 71-13 60 Ln., Ridgewood, NY 11385; 718-366-1005. **Faucets**, by Grohe—Kraft Hardware, see address above. **Sink**; **towel bar**—Hastings Tile, see address above. *Ladies' bathroom:* **Etched mirror**—Designer Glass, 14-08 114 St., College Pt., NY 11356; 718-445-8779. **Tile**—W.D. Virtue Co., see address above. **Vanity lighting**, by Reggiani; **ceiling lighting** by Artemide—M.S.K., see address above. **Faucets**, by Grohe—Kraft Hardware, see address above. **Medicine cabinet**, by Roeborn; **vanity cabinet** (under sink), custom—though Mure Construction. **Sink**—Hastings Tile, see address above.

Pages 102 and 103: Design: **Edgar Watkins**, Watkins & Blumenthal, Inc., 41 E 88 St., New York 10021; 212-517-3434; in Texas: 210-997-1178. **Towels**, Espalma white barra floral, bath size, \$20, **deep sea sponge**, 220—Portico Bed & Bath (R), 139 Spring St., New York 10013; 212-941-7722. **Tiles**, American Ocean combinations, \$3/per sq. ft.—Washington Supply Co. (R), 2 Calhoun St., Washington, CT 06794; 203-868-7395. **Paint**, Flat photographer white, #1001-1, \$19.09/gal.—Janovic Plaze (R), 1153 Third Ave., New York 10021; 212-772-1400. **Tablecloth**, white marble damask, \$42/yd.—Scalamandre (T), 950 Third Ave., New York 10022; 212-980-3888.

104 BEAMING UP COMFORT Pages 104 to 109: *Architecture firm:* Eric Owen Moss Architects, 8557 Higuera St., Culver City, CA 90232; 310-839-1199. *Project associate:* Jay Vanos. *Project interior designer:* Eric Owen Moss. *Landscape architect:* Rolla J. Wilhite with Linda Lawson, 1048 W. LaLoma Ave., Somis, CA 93066; 805-485-1554. *Contractor:* John Blackley, Admiral Construction, 10335 Ilona Ave., Los Angeles, CA 90064; 310-556-0688. **House size:** 5,500 sq. ft.; decks: 1,000 sq. ft. **Lot size:** 12,000 sq. ft. **Structure type:** Concrete, cast-in-place, foundation: hybrid, load-bearing wood frame and steel frame primary structure. **Exterior materials:** exterior cement plaster; galvanized sheet metal; cast-in-place concrete. **Roof,** galvanized sheet metal over built-up asphaltic roofing membrane; Portland cement plaster over sheet membrane. **Plaster**—La Habra Stucco, 240 S. Loara, Anaheim, CA 92802; 714-778-2266. Bituthene 3000 sheet membrane—W.R. Grace & Co., 62 Whittemore Ave., Cambridge, MA 02140; 617-876-1400. **Exterior finish:** integral custom color cement plaster—La Habra Stucco, see address above. **Interior materials:** Birch veneer plywood; galvanized sheet metal; gypsum wall board; polished concrete; plate steel. **Windows,** aluminum nail-on—Marshall Windows, Corona, CA. **Storefront**—Rebco West, Inc., 9272 Thyssop Dr., Rancho Cucamonga, CA 91730; 800-327-1411. **Skylights,** aluminum and glass—Aluminox, Inc. Riverdale, MD. **Doors,** entrance, custom wood; interior solid core wood by Eric Owen Moss Architects—polished concrete. **Carpet**—S&J Biren, Los Angeles, CA; 310-553-0971. **Cabinets**—Pico Plywood by Eric Owen Moss Architects—Pico Cabinets, 3018 Pico Blvd., San Francisco, CA 94045; 310-450-8006. **Paint,** Decovul velvet flat, Swiss Coffee—Dunn Edwards, San Francisco. **Wallcoverings,** 4885 E-52 Place, Los Angeles, CA 90040; 213-771-3330. **Lighting**—Saul Goldin & Associates—Double G Electric, Los Angeles, CA. **Hardware**—Bavshore Blvd., San Francisco, CA 94134; 415-467-1100. **Fireplace,** hot water, cast iron—Eric Owen Moss Architects—Farrage & Co., 3625 Hayden Ave., Culver City, CA 90232; 310-842-9885. **Stairs,** designed by architect, hot rolled steel with pipe handrails—Farrage & Co., see address above. **Kitchen: Table and chairs,** custom—Eric Owen Moss Architects. **Sink, faucets**—Elkay Mfg. Corp. 2722 Cam-

den Ct., Oak Brook, IL 0521; 708-574-8484. **Refrigerators**, main—Sub-Zero Freezer Co. Inc. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. **Below counter refrigerator**—Elkay Mfg. Corp., see address above. **Additional refrigerator**—Frigidaire Co. (M), 6000 Perimeter Dr., Dublin, OH 43017. **Stove/oven**—Viking Range Corp. (M), PO Box 8012L, Green Wood, MI 38930; 601-455-1200. **Hood**, designed by Eric Owen Moss Architects—Marina Sheet Metal, Culver City, CA. **Master bedroom: Bed; side tables**—custom by architect. **Living room: Coffee table**—custom by architect. **Two orange chairs; yellow chair; blue chair; red sofa**—Dialogica (R,T), 484 Broome St., New York 10013; 212-966-1934; 1070 Madison Ave., New York 10028; 212-737-7811. **Dining room: Table and chairs**—custom by Eric Owen Moss Architects.

110 AS PRETTY AS FLOWERS Pages 110 to 115: The Madoo Conservancy, The Gardens of Robert Dash, 618 Sagg Main St., Sagaponack, New York; 516-537-0802; open Wednesdays, 1 P.M. to 5 P.M., May through Sept. Requested contribution is \$10; \$5 for seniors and members of the Garden Conservancy.

116 DESIGNERS' FAVORITE BOOKCASES Pages 116 and 117: **Wrapped cane étagère**, #C8011, 94" h., 48" w., 16" d., \$8,550—Bielecky Brothers (T), 306 E 61 St., New York 10021; 212-753-2355. **Dionysus bookcase** by Glender Groom, 72" h., 48" w., 12" d., \$1,680—Abraxas (M), 2000 Second St., Berkeley, CA 94710; 510-841-7767. **Rialto bookcase** by Carlo Scarpa, 98" h., 21½" w., 13" d., \$1,395/per unit—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Dune bookcase**, 92" h., 55" w., 11¼" d., cherry veneer, \$2,850—Ligne Roset (T), 200 Lexington Ave., Ste. 604, New York 10016; 212-685-1099. **Étagère bookcase guarded with owls**, wrought iron, stone shelves, #T298, 42" l., 72" h., 14" d., \$1,798—The Phillips Collection (M), 25-11 Hunter's Point, Long Island City, New York; 718-482-7676. **Kleber Revolving Stand**, 75" h., 21" w., 21" d., \$3,450—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 914-684-5800.

Pages 118 and 119: 19th-c.-style bookshelves, handcarved panels and cornice, 78" h., modules of 24", 32", and 36", \$700—L'Heritage du Quebec; for dealers: 800-663-6029. *Springer stacking bookcase* with drawer base, 53" h., 34" w., 12" d., \$850-\$3,500—E. Buk, 151 Spring St., New York 10012; by appointment, 212-226-6891. *Revolving oak library stand*, 29½" h., 22" w., 22" d., \$881; *bookcase with closed doors*—L. & J. G. Suckley Inc. (M); for dealers: 315-682-5500. *Three-piece unit bookcase*, Storage System 2000, 34¼" h., 34¼" w., 14¾" d., in cherry, also in teak, \$463—Workbench (R); for stores: 800-767-1710. *Wall elements*, XW021, 19" w., \$1,930; XW020, 32" w., \$2,480; each unit has 1 fixed shelf, 4 adjustable shelves, \$5,760—Grange (T), 200 Lexington Ave., New York. *Kent bookcase*, Mark Hampton Collection, antique cream finish, 93½" h., 76½" w., 18¾" d., \$8,450—Mark Hampton for Hickory Chair; 800-447-4700. *Cole Porter brass etagère*, #FM 173, 84" h., 36" w., 14" d., Paul Jones Collection, \$10,350—John Boone (T), 1059 Third Ave., New York 10021; 212-758-0012. *Zoom bookcase*, in green, 79½" h., 31¼" w., 11" d., by Mark Ewing for Zap, \$1,200—Modern Age (R), 795 Broadway, New York 10003; 212-674-5603. *Billy High bookcase*, \$129/oak—IKEA U.S. Inc.; for more information: East Coast, 412-474-0747; West Coast, 818-912-1119.

120 IN GOOD COMPANY Pages 120 to 123: **Key lime jelly**, \$5; **Key lime juice**, \$5—Miami InterCulinary Center, 5430 Sunset Dr., Miami, FL 33143; 800-282-8459. **Garlic jelly**, \$3.50 plus shipping—Bainbridge Festive Foods, Hwy. 47, PO Box 587, White Bluff, TN 37187; 800-545-9205. **Yellow voile napkin**, 100% Egyptian cotton, \$35/ea.—Anichini, Rt. 110, Tunbridge, VT 05507; 800-553-5309. **Handmade ceramic rooster plates**, \$150/set of 4; **handmade ceramic pinch pots**, \$6 to \$12/ea., both by Loys Anne Locklear—Studio 227, 227 Petronia St., Key West, FL 33040; 305-294-7141.

128 WHAT'S BREWING? Takashimaya, the Tea Box Café & Specialty Shop, 693 Fifth Ave., New York 10022; 212-350-0100. **Antique Japanese teapots**, from \$195; **Japanese tea-flavored candies**, in silk bags, \$22; **assorted teas**, 37 varieties, from \$2/oz. to \$30/oz.—Takashimaya Tea Box, see address above. **T. Salon, Cafe, Tea Emporium**, 142 Mercer St., lower level of Guggenheim Museum, New York 10012; 212-925-3700. **Green Aladdin teapot**, c. 1930, \$150; **assorted teas**, from \$1.20/oz.—T. Salon, see address above. **Chado**, 8422½ W. 3 St., Los Angeles, CA 90048; 323-655-2056. **Plaza Hotel's Palm Court**, 768 Fifth Ave., New York 10019; 212-759-3000 (ext. 5989). **Republic of Tea**, 2165 E. Francisco Blvd., Ste. E, San Rafael, CA 94901; 415-721-2170. **Chaiwala Tea Room**, 1 Main St., Salisbury, CT 06068; 203-435-9758. **Passport**, 123 Pine (2 & Pine), Seattle, WA 98101; 206-628-9799. **Carol Silagyi**, C.S. Antiques and Jewelry, PO Box 151, Wyckoff, NJ 07481; 201-934-6528.

132 SOMETHING OLD, SOMETHING NEW *Living Room: African wood bench*, Craft Caravan (R), 63 Greene St., New York 10012; 212-431-6669. *Navajo rug* antique, \$7,500—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212-645-5020. *Antique green pottery*, \$125/ea.—Paula Rubenstein Antiques (R), 65 Prince St., New York 10012; 212-966-8995. *Kalim throw pillows*, Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2345. *Floor lamp*, Sarasar Leucos Lighting—Cy Mann (R), 305 E. 63 St., New York 10021; 212-758-6830. *Library: Desk lamp*, Sarasar Leucos Lighting—Cy Mann, see address above. *Pillow sham*, white linen, hemstitched—Nancy Kolgers Assoc. Inc. (R), 900 Broadway, New York 10003; 212-995-9050. *Dining Room: Painting* (over mantel), *Quiet Still Life* by Morris Graves, Schmidt Bingham Gallery, 41 E. 57 St., New York, 10022; 212-888-1122. *Breakfast area of kitchen: Antique gameboard* (on armoire), \$650—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212-645-5020. *Porch: Antique bench*—Bonnie Bizzarro Antiques (R), Hayground Rd., Bridgehampton, NY 11932; 516-537-2814. *Antique ticking pillows*, \$40-\$70/ea.—Paula Rubenstein Antiques (R), 65 Prince St., New York 10012; 212-966-8954. *Guest Bedroom: Sheets*, Ticking Stripe—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8730. *Antique striped hooked runner*, \$600—Susan Parrish Antiques, see address above. *Hanging lantern*—Bloomingdales, see address above. *Master Bedroom: Rattan bed; blanket*, cotton herring bone weave in tan; *sheets*, chambray and wicker pattern; *striped blanket*, Rahbat—The Ralph Lauren Home Collection, see address above. *Antique chintz quilt*, \$550—The American Wing (R), Main St., Bridgehampton, NY 11932; 516-537-3319. *Large Painting, At Home* by Diane Love—The Phoenix Gallery, 568 Broadway, New York 10012; 212-226-8711. *Small painting* (on bedside table), *Mexican Fruit #2* by Morris Graves, 1968—Schmidt Bingham Gallery, see address above.

HOLIDAY Catalogs

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6. BARRON'S SETS AMERICA'S TABLES with beautiful bargains. One of the world's largest dealers of china, crystal and silver stocks more than 1,800 patterns at sparkling savings. Complete Bridal Registry. Shop here for weddings, anniversaries, Christmas and other occasions coming your way. **Barron's, free.**



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8. ROOF WINDOWS & SKYLIGHTS. Informative guide features Velux roof windows, skylights, flashing systems, sunscreening accessories and controls. Includes design ideas for creating light-filled living space. New 1994 products include "Cabrio" balcony roof window. **Velux-America, free.**



9. THE BOMBAY COMPANY specializes in antique inspired home furnishings, framed prints and accessories. Browse through pages of mahogany finished furniture, adapted from the classics, i.e. Queen Anne, Sheraton, Hepplewhite and Neoclassic. All priced from \$5 to \$500. **The Bombay Company, \$1.**




10. PET DOORS promise come-and-go freedom for your pets, convenience for you. Easily installed in house, wall, window, screen or patio panels, the door allows Fido or Fido to go in and out at will. Huge size range suitable for every pet from itty bitty kitty to Great Dane. **Petdoors U.S.A., free**



11. A WORLD OF WALLPAPER SAVINGS. Any pattern in any wallpaper book seen anywhere. And the values don't stop there. National is also a source for name brand window treatments. Save as much as 80%. They offer a sample blind kit. **National Blind and Wallpaper Factory, free.**




12. THE BEST CATALOGS IN THE WORLD is a "must have" book for smart catalog shoppers. 400 of the world's most famous and unique catalogs are listed and described. How to order info, too. Cover price is \$6. Special price for House Beautiful shoppers, only. **The Best Catalogs in the World, \$3.**




13. ART SMART. Traditional art and elegant decorative accessories is what you'll find between these catalog covers. More than 300 choices: original and custom oil paintings; on-canvas replicas; prints. Complete with lavish, museum style frames. **Around the Corner Fine Art & Framing, \$5 (credited toward purchase), Foreign \$8.**



14. WOODEN SCREEN/ STORM DOORS in Victorian and traditional styles are beautifully handcrafted to complement the finest homes. All standard sizes. Custom orders welcome. Other interesting items are Victorian and Chippendale porch furniture, gingerbread trim and more. **The Old Wagon Factory, \$2.**




15. PERSONALLY YOURS. 68 shop-at-home pages of beautifully designed personalized stationery in an extensive selection of designs and colors. Quality gifts, too. Personalize your own thoughts or give them as presents to friends and family. **The Write Touch, \$2 (Refundable)**



16. FINE LEATHER FURNITURE is Wellington's only business. This catalog is a must before making a leather furniture purchase. Sofas, loveseats, sectionals etc. in styles ranging from traditional to contemporary. All price ranges. **Wellington's Furniture, free.**



17. FANTASTIC SAVINGS on wallpaper...as much as 75%! Plus free shipping in the USA. Equally exciting bargains, too, on braided and oriental rugs. What's more, when you order Benington's catalog you'll receive two 10%-off purchase coupons. **Benington's, \$4.99.**



18. ALWAYS THE COOK'S FIRST CHOICE for the best in classic cookware along with the handiest new kitchen tools and gadgets. Also find many Wooden Spoon exclusives to make you the most welcome Santa in town. And it's all only a postage stamp away. **The Wooden Spoon, year's subscription \$2.**



19. SEARCHING FOR FURNITURE at substantial savings? Don't miss Blackwelder's catalog which presents 130 color pages of superb choices. Many authentic American and European reproductions by such famous designers as Bob Timberlake. Catalog includes \$30 gift certificate. **Blackwelder's, \$15 (refunded on return).**



20. THREE MILLION SATISFIED CUSTOMERS shop here and pocket big savings on blinds and wallpaper. Save as much as 80% on all wallpaper books, national brand custom made mini's, verticals, wood blinds, pleated and cellular shades. Blind sample kit and measuring guide. **American Blind & Wallpaper Factory, free.**



21. WEATHERVANES FOR YOUR HOUSE BEAUTIFUL. Premier pure copper collection with more than 90 designs including the new "Blacksmith" series of silhouette models. As perfect companions to the weathervanes there's a large selection of indoor display stands and cupolas. **Outward Signs, \$1.**




22. FLOOR SHOW. Bearden Brothers invites you to order the best quality carpet at the best prices. Pure wool orientals and braided area rugs at similar great savings. When you combine the large selection with their friendly, helpful service, you know you can buy here with confidence. **Bearden Brothers Carpet Corp., \$1.**




(Continued on page 154)

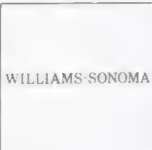
23. ADD INTEREST & PERSONALITY to your home with Neoclassical, Renaissance and Medieval treasures reproduced in glorious detail. Hand cast replicas of wall friezes, a remarkable collection of gargoyles, and regal imported tapestries are well worth your attention. Design Toscano, \$2.



24. AFFORDABLE FURNITURE AND ACCESSORIES. Priba's latest brochure shows you how to save as much as 48% on more than 300 lines of furniture from quality manufacturers. Nationwide delivery. The furniture you love has never been more accessible. Priba Furniture, (since 1972), free.



25. FOR OVER THIRTY YEARS, Williams-Sonoma has been the recognized authority for the home cook. Catalog includes cookware, tableware, kitchen tools and food specialties all suitable for gift giving. Don't overlook Chuck Williams' own recipes. Williams-Sonoma, one year, \$2.



26. WINDOW & PATIO DOOR FACTBOOK offers ideas for creating distinctive light-filled environments using feature windows, patio doors and roof windows. Includes tips for planning a project, choosing a contractor, etc. You'll experience a new view of what windows are all about. Andersen Windows, free.




27. WELCOME TO A WORLD OF WICKER & RATTAN where the selection is huge, the quality is high, the delivery is prompt and the price tags will delight you. Henry Link, Ficks Reed etc. are 35%-50% below list. 60-page shop-at-home catalog contains hundreds of designs. Fran's Wicker & Rattan, \$2. (refundable).




28. NOBODY BEATS POTTERY BARN for high quality design and exceptional value. Enjoy a wealth of products for your home....furniture, rugs, window coverings as well as a distinctive tabletop collection, unusual home accessories and unique holiday gifts. Pottery Barn, one year subscription, \$2.



29. BUY FURNITURE FROM EDGAR B and enjoy exceptional values. 308-page color catalog showcases 90 top name manufacturers at savings up to 50% off retail. Included are 18th century, contemporary, office, entertainment, and outdoor styles. Edgar B Furniture, \$20 (credited to \$500 purchase) + \$5 s&h.



30. ARCHITECTURAL DETAILS. A vast array of brackets, folding screens, gable decorations, moldings, porch turnings, running trims, screen doors, shelves, stair parts, window cornices and more are available here. All in solid wood. Factory prices! Prompt shipment! Vintage Wood Works, \$2.



31. BEDROOM SECRETS... where beautiful bedrooms begin. Latest catalog offers expanded collection of comforters, sheets, window treatments, furniture and accessories from such famous designers as Laura Ashley, Collier Campbell, Waverly, Di Lewis, at remarkable savings. Bedroom Secrets, \$2. (refundable).



32. BRASS AND WHITE IRON BED SALE! You can buy factory direct and save 50% on heirloom quality solid brass and white iron beds. Once in a lifetime savings! Special layaway and payment plans. Catalog offers large selection. A Brass Bed Shoppe, \$1.



33. FURNISHINGS FOR BED AND BATH. Chambers offers the finest quality bed linens, towels, blankets and throws. Distinctive assortment includes bedroom furnishings, such as sleigh beds and chain stitched rugs. Also look for holiday gifts, including bath luxuries and elegant bed clothes. Chambers, one year, \$2.



34. WHERE IN AMERICA CAN YOU FIND EUROPEAN MAJOLICA? At Cottura! From the finest artisans in Italy, Spain and Portugal comes a distinguished collection of traditional handcrafted ceramics. Exquisite dinnerware, cachepots, tiles, decorative plates and accessories. Cottura Ceramic Art Imports, \$5.



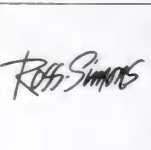
35. WHERE DO YOU GO for contemporary home furnishings that surprise and delight? Crate & Barrel, for new takes on traditional items and brand new gadgets, including dinnerware, stemware, barware, gourmet culinary equipment, plus a multitude of wonderful gift ideas. Crate & Barrel, \$2.



36. TANNING COMES EASY when you do it at home. 40-page color catalog features a full range of high quality, professional and residential indoor Wolff system tanning beds. And to keep the tan safe and beautiful, catalog offers tanning lotions, lamps, accessories and hair care products. ETS, Ltd., free.



37. WHEN THE PRICE IS AS SPECIAL AS THE GIFT it was probably purchased from Ross-Simons. Sensational buys on china, stemware, flatware from manufacturers like Reed & Barton, Noritake, Orrefors, to mention a few. Same dazzling savings on 14k jewelry, giftware, collectibles. National Bridal Registry. Ross-Simons, free.



38. SMART SHOPPERS KNOW MARLENE'S for spectacular values. Save 34% to 50% on national brand decorator fabrics. All first quality. Friendly staff. Same day processing. Who could ask for anything more? List of lines they carry and discount structure. Marlene's Decorator Fabrics, \$1.




39. APPLAUD COUNTRY CURTAINS for a collection rich in American Heritage that is country decorating today. Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere. Ready made, affordable decorating solutions. Country Curtains, free.



40. THE AMERICAN GIRLS™ COLLECTION brings history alive with beautiful books, dolls, dresses and other delights created especially for girls 7 and up. Young girls cherish this gentle and fascinating collection, available only through Pleasant Company's lush color catalog. The Pleasant Company, free.



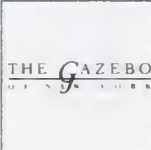
41. CUSTOM TABLE PADS at remarkably reasonable prices. Sentry, one of the oldest and largest manufacturers, sells to you direct. No advance deposit. No COD required. Brochure tells all. Pay nothing until you receive your order and are satisfied. Sentry Table Pad Co., \$2.




42. DECORATING YOUR HOME? For over 60 years smart shoppers have been buying decorator fabrics at the Fabric Center where prices are 25% to 50% below average retail. "Fabrics for Home Decorating III," their 168-page catalog has color photographs displaying thousands of first quality fabrics. The Fabric Center, \$2.



43. QUILTS, QUILTS & MORE QUILTS fill this 1994-1995 catalog. Feast your eyes on America's largest collection of new, custom and antique traditional quilts. Catalog also spotlights braided, rag and hooked rugs as well as other enchanting country things. Interior decorators shop here. The Gazebo, \$6.



44. DON'T MISS OUT on this money-saving catalog if you're looking for wicker and rattan. Here both national brands and the company's own imports are featured at 30% to 50% off list. Shipments are made nationwide and satisfaction is guaranteed. Wicker Warehouse, \$5. (Credited to first purchase)



45. CONQUER CLUTTER! Shop the catalog that offers storage and organizational solutions for almost every situation imaginable.... closets, kitchen, office, garage, bath. Also look here for unique items designed to help you with holiday preparation and entertaining. Hold Everything, one year, \$2.



46. THE CATALOG FOR GARDENERS. A collection of fine garden tools and accessories, seeds and bulbs, furniture, containers and clothing. Smith & Hawken, free.



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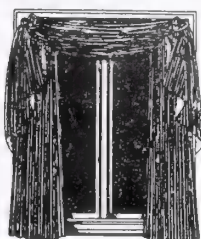
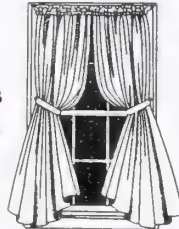
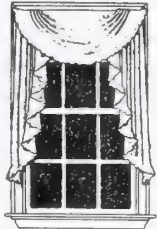
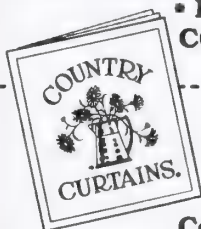
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47. MAGNIFIQUE! Rue de France is la dernier cri for French country lace curtains, linen draperies.



unusual top treatments, decorative shades, hardware, bed and table linens. 44-page color catalog is filled with decorating and holiday gift ideas....all elegantly European. Rue de France, free.

48. BALLARD DESIGN'S CATALOG offers a lot of style. Their slipcovered furniture, window treatments and



decorative accessories for the home feature exquisite designs, several inspired by their own personal antiques and recreated for you with meticulous attention to quality and detail. Ballard Designs, \$3.

49. MISSING A PIECE OF YOUR SILVER PATTERN? Beverly Bremer Silver Shop has more than 1,000 patterns of new and beautiful-as-



new sterling silver flatware in stock—at up to 75% off retail prices. Write for inventory of your pattern. They also buy silver. Beverly Bremer Silver Shop, free.

50. GARDENERS EDEN. If you're combing our column for holiday giving we suggest the flowering plants,



fresh cut greenery and exceptional gifts offered here. The catalog is filled with selections for the garden and decorative accents for the home imbued with special flair and charm. Gardeners Eden, one year, \$2.

51. VICTORIAN CARDS, STATIONERY, GIFTS. Adapted from the yellowed pages of Victorian scrapbooks



comes a collection of countless treasures. Among them: greeting cards and romantic correspondence papers, antique reproductions, replica jewelry. Catalog includes 4 free notecards. Victorian Papers, \$2 (refundable).

52. FROM A LEGENDARY MUSEUM comes a magnificent catalog. The Metropolitan Museum selections



include jewelry, decorative items, holiday cards and ornaments, posters, art books, and presents for children....many available only here. The Metropolitan Museum of Art, \$2.

53. HOME FURNISHINGS SAMPLER. A packet thick with information and pictures of room settings. Plus



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54. SPORTS GEAR SPECIALIST SUPREME. Who doesn't know Patagonia for spirited, functional out-



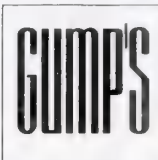
door clothing? But did you know that when you make a purchase here, 1% of the sale goes to the conservation and protection of the environment? With Patagonia, \$1.

55. FOR YOUR HOME. FOR YOURSELF. Catalog presents more than 1,000 gifts...450 of them are under



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56. THE RARE, THE UNIQUE, THE IMAGINATIVE since 1861. A world of exquisite gifts, collectibles and ele-



gant home accessories.... just what you've learned to expect from San Francisco's legendary store. Gump's, year's subscription, \$5.

57. BUY AT WHOLESALE PRICES when you order direct from the Furniture Connection. Brochure



shows you how to save on name brand furnishings. The firm represent 65 lines of case-goods, upholstery and lamps. Furniture Connection, free.

61. HOME IMPROVEMENT DOESN'T HAVE TO COST A FORTUNE. The Renovator's Supply catalog show-



cases home improvement items at great savings. Whether you prefer vintage or modern looks, you'll find hard-to-locate accessories for your bath, kitchen, ceilings, floor, more. The Renovator's Supply, Free.

62. FOLIO, direct from Saks Fifth Avenue, where you'll find the very best of American and European collec-



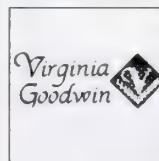
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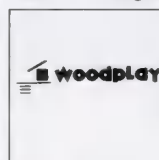
name brand carpet from this firm you buy the way builders do. Brochure is yours for the asking. S & S Mills. Brochure & Video, Free.

64. HEIRLOOM QUALITY FISHNET CANOPIES are created just for you. Each one of these romantic



canopies is hand-tied with double thread and custom-tied to your measurement. Hand-knotted bedspread, doll bed canopy and window valance also featured. Virginia Goodwin, \$1.50.

65. BACKYARD FUN. Kids love Woodplay's durable redwood swings, treehouses and clubhouses.



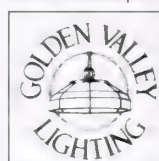
Catalog offers 30 models with safety features galore plus a neat selection of outdoor furniture and bunkbeds. Woodplay, Free.

66. TREAT YOURSELF TO VALUE. Triad carries only top quality furniture and brings you savings of 40%



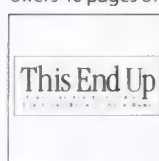
to 50% off manufacturer's suggested retail price. They ship nationwide with in-home setup. Use your Visa or MasterCard. Triad Furniture, \$5.

67. AMAZING SAVINGS of up to 50% on lighting fixtures and lamps from hundreds of manufacturers. It's



Golden Valley's wholesale buying power, backed by 30 years of experience, that brings you substantial discounts. 175 page color catalog. Golden Valley Lighting, \$5 (refundable with purchase).

68. FOR EVERY ROOM IN YOUR HOME. This End Up offers 40 pages of exciting decorating ideas. Their

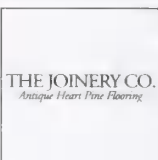


uniquely styled furniture is crafted for comfort and durability. It's handsome, affordable. A group of designer-selected accessories completes the total look. This End Up, \$1.

To order any of the catalogs in this review just fill out the coupon on page 161.

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58. FROM ANTIQUE HEART PINE TIMBERS, other antique woods and special cuts of rare and unique



hardwoods, The Joinery produces the finest flooring, moldings trims, stair parts, cabinets and doors. The Joinery, \$5. Sample kit, \$25.

59. MAKE A RIGHT TURN AT SOUTHERN RUG™ when you're en route to a braided rug purchase.



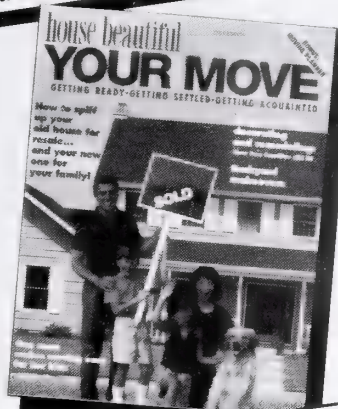
Handcrafted in the United States of fine wools and blends, these all-American, country-style beauties decorate and protect your floors. Many reversible styles custom sizes and 70 colors. Orientals too. Southern Rug, \$2

60. YIELD HOUSE BRINGS COUNTRY HOME in the form of traditional and Shaker-inspired furniture



and furniture kits made in New England. And for the finishing touches, there are the decorating essentials: quilts, pillows, rugs, wall hangings and country collectibles. Yield House, Free.

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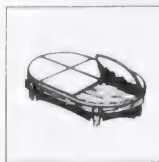
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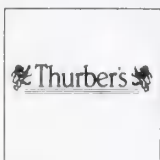
and save a small fortune. More than 150 manufacturers of home and office furnishings at 40% to 60% savings off retail. Worldwide delivery. Manufacturer's brochure package. **North Carolina Discount Furniture Sales., \$7.50**



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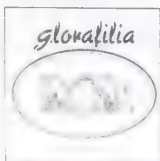
73. GIFTS THAT ARE ALWAYS RIGHT always welcome come from Thurber's. Best of all, everything is discounted up to 60% off suggested retail. Enjoy luxury shopping for china, crystal, silver from famous names we all know. **Thurber's, \$1.**



74. A LITTLE BIT OF HISTORY and a lot of important information on the value of Heart Pine and Wide Plank Pine flooring, walls and ceilings. You'll learn about grading, pricing, and finishing. **Authentic Pine Floors, Inc., free.**



75. GLORAFILIA'S "BEST EVER" COLLECTION. Stunning 1994 needlepoint catalog features the Impressionist Collection, more Kelims, Victorian designs, the English China Collection, traditional animals, Tartan kits and accessories. To make or give as kits for Christmas. **Glorafilia, \$5.**



76. BEAUTIFUL TIED FISHNET CANOPIES, custom made in 10 designs in white cotton thread. Perfect for dust ruffles, very popular. **Bates Canopies, \$1.**



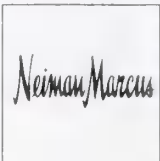
77. COUNTRY MANOR—An expanded collection of folk art, pottery, Christmas and home accessories is complemented with our new country fashion collection. 68 pages of full color photography and beautiful line drawings. **Country Manor, \$3.**



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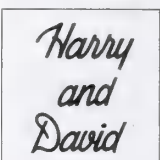
79. HOLIDAY FANTASIES COME TO LIFE in the new 1994 Neiman Marcus Christmas Book. A plum pudding of a catalog with more than 100 colorful pages, including another outrageous "His & Hers" gift. **Neiman Marcus. \$6.50,** (applicable toward first credit purchase). **Foreign, \$15.**



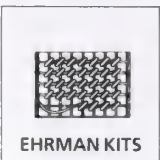
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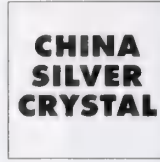
83. EXPERIENCE THE EXCLUSIVE WORLD of Bergdorf Goodman at home! Enjoy deluxe designer, accessory, gift and home collections for an entire year. It's the right catalog for those who love quality and beauty of design. **Bergdorf Goodman, one year, \$12.**



84. NEW 1994 FALL EDITION. 64 pages of duty-free shopping from Ireland. Waterford crystal, classic Irish fashions plus new treasures from Wedgwood, Irish Dresden, Royal Doulton and other famous names. Excellent values. No blarney! **Cash's of Ireland, \$3.**



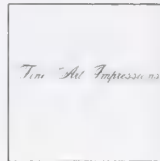
85. LOW PRICES on crystal, china and silver for birthdays, anniversaries, showers and wedding gifts to say nothing of beautiful things for your own home. Same kind of savings on giftware, collectibles and gourmet kitchenware. **China, Silver, Crystal, free.**



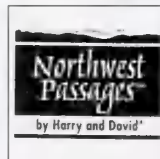
86. AMERICAN HERITAGE. Exquisite hand crafted Early American and Colonial lighting fixtures glow with old world charm. A unique and unparalleled lighting collection for your home and garden is depicted in this handsome catalog. **Heritage Lanterns, \$5.**



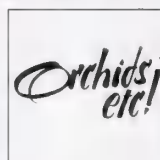
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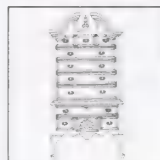
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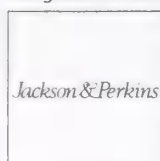
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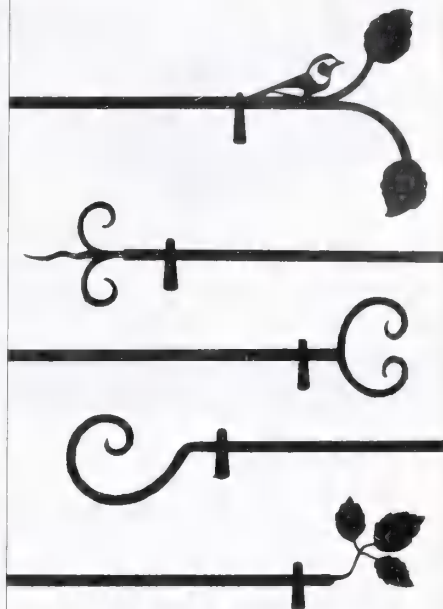
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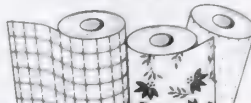
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Continuing education

BY DEE HARDIE

A college roommate of mine talked me into attending our 45th reunion at Skidmore College in Saratoga Springs, New York. "It's about time you showed up," Katey said. It's not that I've been disloyal, it's just that I'm more comfortable in one-to-one situations than group therapy. Yet here I was, going back to join a gallery of women I hadn't seen in years. I felt like a freshman again: scared. The night before I left Thornhill I went to bed with my college yearbook. I wanted to try to remember.

I was returning to see Saratoga as well. It was there that I first fell in love with architecture, wide-eyed at seeing street after street of Victorian treasures; some were even our dormitories. My favorite course, American Lit, was held in a restored carriage barn behind an elegant mansion, and I'll never forget our dances in the Canfield Casino, where in the 1880s Diamond Jim Brady gave away hundred-dollar tips.

By interviewing Saratogians for our literary magazine, Katey and I met local celebrities we never would have otherwise. Our first catch was the actor Monty Woolley, best known for his role as Sheridan Whiteside, based on the famous acerbic comic Alexander Woollcott, in the 1939 play and 1946 movie *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart. Mr. Woolley was gruff but gracious to two young reporters, and we must have done something right because after the interview he took us to

dinner. Next came a lasting friendship with the author Frank Sullivan, who always wrote the Christmas poem for *The New Yorker*. Our senior year he included *us* in his holiday greeting. "To Dee Dion and Katey Geyer, mistletoe

*Skidmore College
gave me my
education, the town
of Saratoga
introduced me to
glamour, and
recent visits taught
me a few things
more*

and a warm Christmas fire." We were ecstatic. Skidmore gave us our education, Saratoga introduced us to glamour.

Now I was going back, but the moment I arrived for our reunion I discovered another world down the road from our old haunts: a new campus of handsome brick buildings. Our class—older and wiser than 45 years ago—gathered in a modern dormitory. Some of us even looked better, and we all had a bond: we had survived. Most of the intimacy came late at night talking in our rooms, just as in college days. I returned as a grandmother, but for one brief weekend I was a 21-year-old grandmother. I was in a time capsule, and I liked it a lot.

A reunion high point was a stirring lecture on Shakespeare: "King Lear: An Introduction." In one hour I learned even more about the play than watching Sir Laurence Olivier in the role had taught me. Later that afternoon, along with two very good pals, I visited the shops on Broadway, the main street. I wanted to bring some of Saratoga home to Thornhill. After we shopped, it started to rain and we couldn't find a taxi. Filled with undergraduate energy, I tapped on the window of a large public bus stopped at a red light. The driver folded open the door and said, "What's up?" I asked if he could take us near the Skidmore campus. "Not part of my route, but get in." We were his only passengers and he drove us right to the door of our dormitory.

The reunion was last year, and I have just returned to Saratoga again, this time with Tom. We were invited by a classmate and trustee to sit in the Skidmore College box for the August meet at the historic Saratoga track. As much as I had explored Saratoga, I had never been there in the summer and never ventured near the racecourse. I must admit I was astonished that my alma mater had a box at the races.

This 130-year-old track is beautifully landscaped with red and white flowers, and a cast of Damon Runyon characters rubs elbows with well-dressed society women in wide straw hats. After placing a few small winning bets, I realized that you never know where your education is going to take you. Especially if you went to school in a racing town. ■

October

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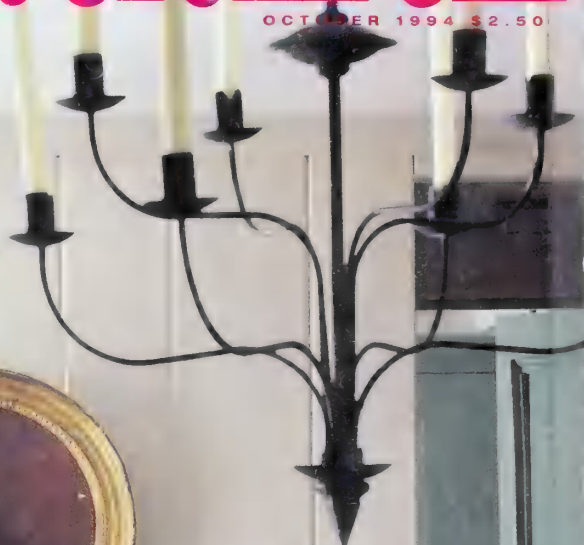
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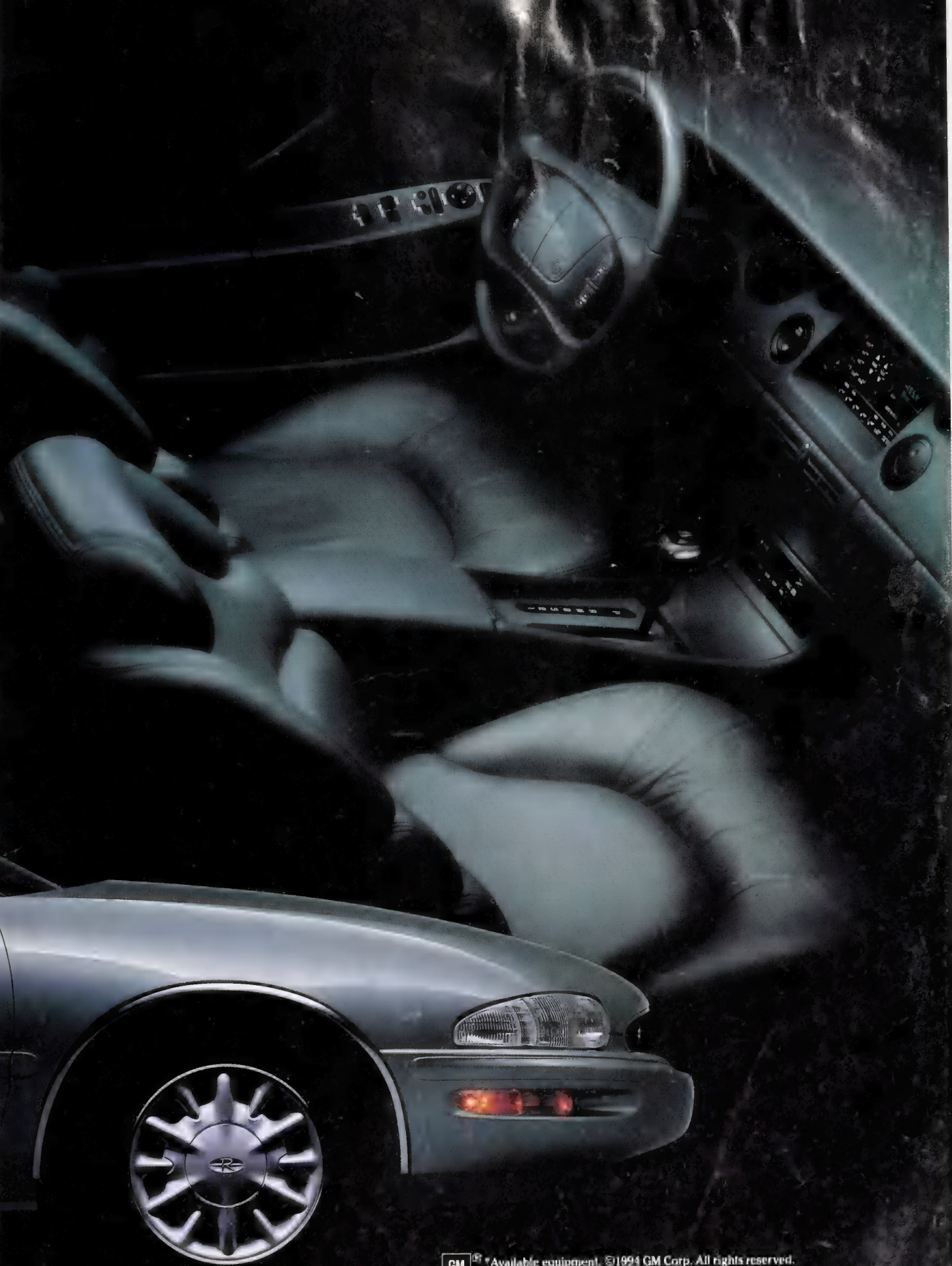
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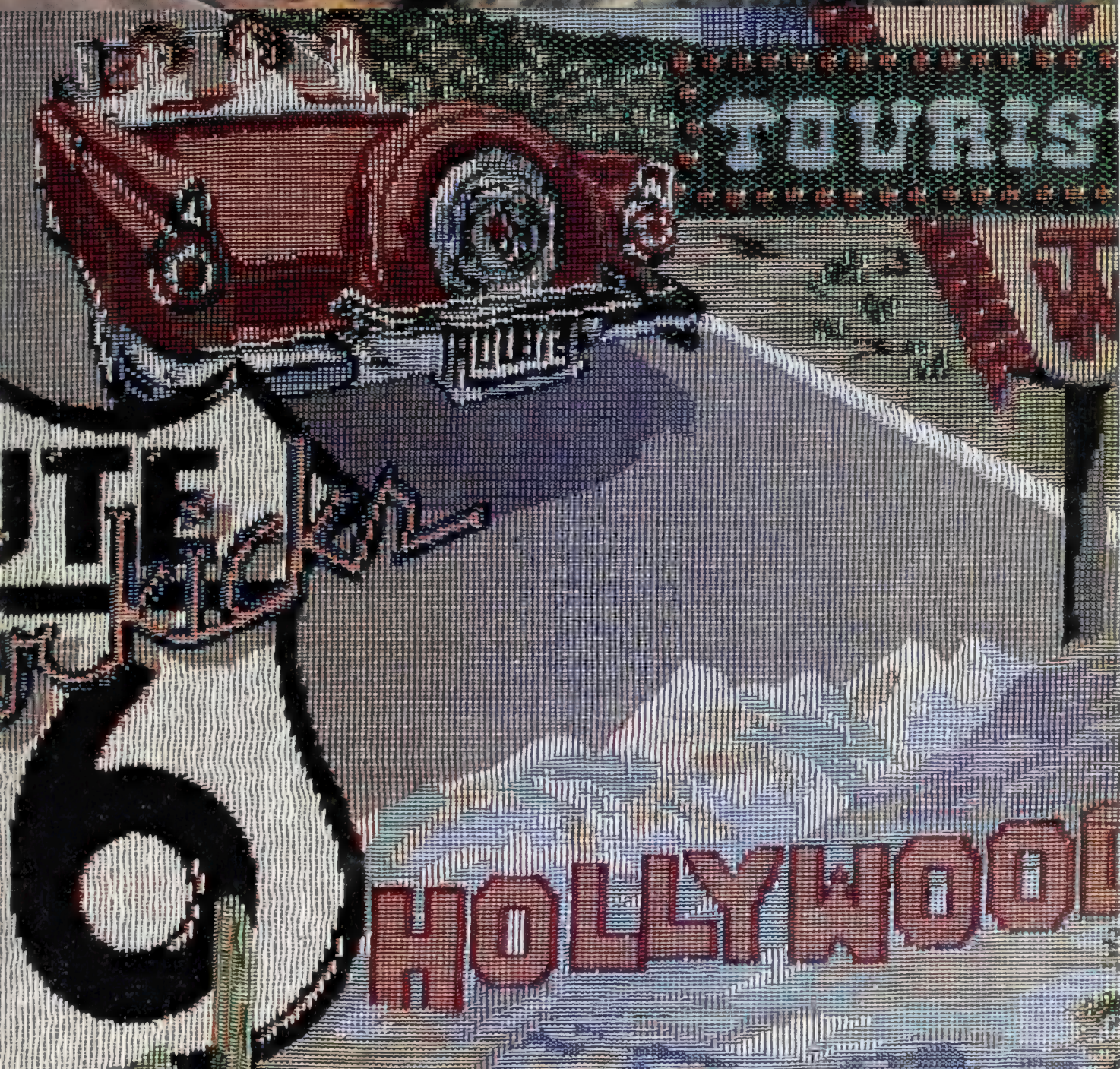


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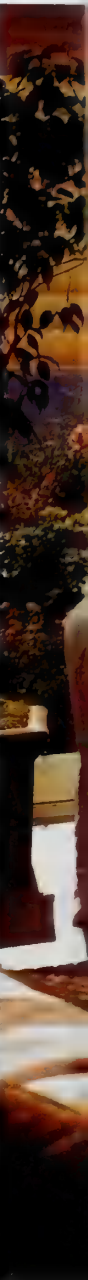
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Contents



ON THE COVER:

The old keeping room in the 1788 portion of floral designer Spruce Roden's Connecticut house is now his entry hall. He made the best of thirty-year-old cedar paneling by painting it white, creating a flattering background for tiger maple Sheraton chairs. See page 108. Photograph: Richard Felber.

Volume 136,
Number 10
October 1994

89 And the judges' decision is...

The editor's page

90 Showhouse Winners for 1994

This year's panel selects simple rooms that reveal a modern viewpoint even when the mode is traditional. By Carol Prisant

- 100 **Listening to Quilhaut** A French fabric designer lets his dramatic ruined farmhouse guide its restoration, and the gutsy results prove his wisdom. By Christopher Petkanas

- 108 **An Insider's Autumn** Floral designer Spruce Roden's big Connecticut garden overflows into his home and flower shop. By Christine Pittel

- 116 **Earthy Pleasures** A sod-roofed stone house that blends into its setting. By Susan Zevon

- 120 **Playing with Tradition** Antiques and contemporary art are mixed with new furniture from Thomasville to create beautiful, resonant rooms. By Alice Gordon

- 126 **An Unregenerate Romantic** A self-styled ex-hippie emulates wild English cottage gardens on her northern California property. By Lynn Freed

- 132 **My Private Canvas** A Maine antiques dealer plays with his rooms and objects the way a painter plays with color and line. By June Kurt

- 140 **Well-rounded Roasting** Fruits and vegetables cooked in the oven are low in fat and full of flavor. By Jane Ellis



Claude Monet, *La Grenouillère*, 1869. The Metropolitan Museum of Art, New York





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pg. 43



pg. 50



pg. 70



pg. 28



pg. 84

- 18 **Thoughts of Home** What I knew at eight
By Spencer Harris Morfit
- 28 **Style Beat** Our guide to High Point furniture
- 43 **In the Garden** Planting for bountiful
bouquets all through the fall. By Cheryl Merse
- 50 **Inside Athens** By Cara Greenberg
- 60 **Design News** The American Academy in
Rome turns 100. By Joseph Giovannini
- 66 **Gallery Talk** Four new exhibitions focus on
architecture. By Martin Filler
- 70 **Earthwise** Saved: one saltwater farm
By Hatsy Shields
- 76 **Making Waves** The rage for ferns,
decorating with art, domestic Peace Corps
- 80 **Decorative Arts** The opulence of Herter
Brothers design. By Martin Filler
- 84 **Obsessions** Collecting porcelain
pots de crème. By Cynthia Magriel Wetzler
- 144 **Quick Cook** Salads from creative chefs
- 146 **Wine & Good Spirits** Around
the world in eighty beers. By William Grimes
- 148 **Ask the Experts** Antiques prices and
provenances. By Ralph and Terry Kovel
- 150 **Remodeling** Old-fashioned kitchens
and baths. By Tracie Rozhon
- 154 **Prices & Sources** Where to find it
- 158 **Reader Information**
- 161 **Beautiful Finds**
- 162 **Holiday Catalogs**
- 170 **From Thornhill Farm** Tea for twenty-two
By Dee Hardie



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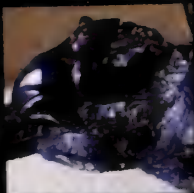
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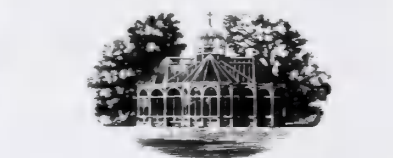
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What I knew at eight

BY SPENCER HARRIS MOREIT

My sister and I wake up when the sun streams across our beds. We chatter, keeping our voices down because we have not received the signal that we can rise. We arrived at our maternal grandparents' house in the Guilford neighborhood of Baltimore last night. It is summertime in the late fifties. Our tired mother, who drove the distance from Chicago in a Nash station wagon with no air conditioning, was eager to get us into bed without much fuss, but if all is right with the world, our grandfather will remember our summer vacation rituals. Then we hear Granddaddy's footsteps in the hall. He explodes through the door.

"Let's go wake up Uncle Geerison!" he shouts. He is making a mockery of our Midwestern A's, which he thinks an abomination. "No! No!" Anne and I correct. "It's Uncle Ga-a-a-rison!" Granddaddy nods in satisfaction. Perhaps he will cure us yet.

We throw on robes. The three of us traipse up to the third-floor bedroom, where Great Uncle Garrison snores loudly. We pounce on Uncle Garrison. We pummel him. We pull at him,

and still he snores. We grow rougher, and finally he pretends to rouse himself for the first time, but only reluctantly. "Up and at 'em!" Granddaddy commands his visiting brother.

"Now let's go wake up the morning glories." We fall in behind Granddaddy, collecting the broom, the rake, the watering can along the march to the garden. We call upon Susie Morning Glory to waken her companions. We sweep the bird-bath vigorously and refill it with Willie the Watering Can. (Willie weeps copiously when we go home, our grandfather reports in his neatly typed letters.) We look for Tommy, the blinking box turtle. I was chided for screaming the first time I met Tommy. Granddaddy said that was hardly a gracious way to greet Tommy, who was more than 200 years old and whose intentions were friendly, he was sure.

Breakfast was sautéed fish from the Chesapeake and homemade biscuits. Everything was always fresh and steaming in silver serving dishes on a massive Empire sideboard. Granddaddy sat at the head of the table, taking enormous satisfaction in the summer's gift of three weeks with his granddaughters. Mother was smiling too. She was happiest as the instrument of these reunions.

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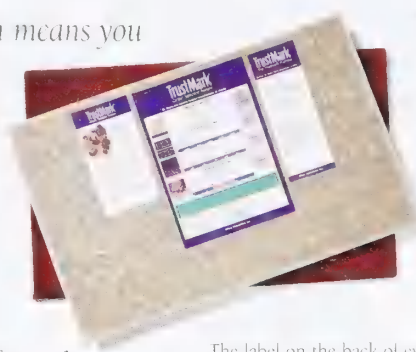
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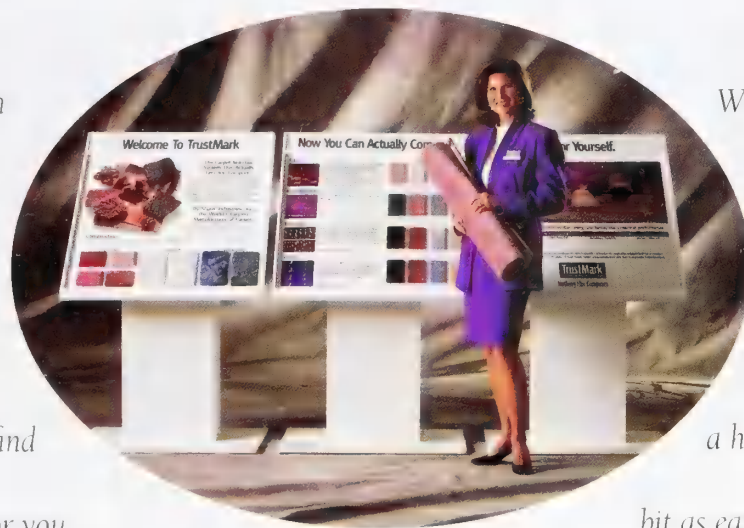
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We repeated old family stories: about the night her sons put a live goose in Ganny's bedroom, the day they stole the wooden fig leaves off the marble nudes in the museum

After breakfast, Granddaddy would go to his downtown law office. We were free to explore the house, most especially the kitchen. This was the domain of Dotsie and Celeste. These two African-American women had everything to do with the smooth, cheerful management of that establishment. Dotsie was keeper of the house to my grandmother, keeper of the cookies to us. The cookies were large and good and they never ran out. Celeste was the laundress with the gold-toothed smile. From how many scoldings did she rescue us? We came in with grass stains and dirt on the hand-smocked dresses my mother had made. Celeste was only amused. She had our dresses washed and ironed again before anyone noticed.

I was summoned to my grandfather's third-floor office once for throwing a temper tantrum at Dotsie and Celeste. "Close that door," my grandfather commanded. "Sit down." I did my best to preserve my dignity as I clambered into the big chair with the hardwood seat. "I don't ever want to hear you behave like that again, young lady. Do you understand?" I hung my head and swallowed hard.

"It's bad to do that to anyone, but especially to the servants," he continued. "They don't think they can talk back, though you very much deserved it, Missy. We are all very dependent on Dotsie and Celeste here. It's hard work to keep a house like this running. They deserve your respect. Besides," he added, "that's no way to treat someone you love and who loves you."

I felt the first tear splash on my knee. My grandfather rose. I waited for the inevitable spanking. Instead, he walked to the door. "You stay up here and think about this until you are ready to come down to say you're sorry," he said, shutting the door. I knew in that moment what it is like to experience both the wrath and the mercy of God. I made my abject apology to Dotsie and Celeste. They absolved me with hugs.

Thanks in no small way to Dotsie and Celeste's competence, the house at 212 Chancery Road was a sociable place. What a collection of friends and relatives came through that dark green door! Aunt Jenny and Cousin Ika, two spinsters, arrived in black dresses with bits of "family lace." Aunt Jenny carried the Dreaded Black Bag. The DBB, as we learned to call it, was a weathered medical bag discarded by Great Uncle Jack. In it Aunt Jenny placed sterling silver instruments of torture such as oyster forks, fish knives, and crab picks. These were the tools for our manners lessons.

For poor manners we could be sent from the table. This was the threat though it was never carried out, but once we children caught Great Uncle Garrison in some minor breach of etiquette. We summarily ordered him to his room, where he was to be given water without bread and bread without water, a torture we learned from James Thurber's magical tale, *The Thirteen Clocks*. "Fair is fair," we giggled, and he was

banished, crying crocodile tears all the way. We were, however, merciless.

Mr. Tyson, a neighbor, lamely toddled over from the house on the corner. I remember coming down the stairs to join a party when I was very, very young. Mr. Tyson pulled himself up on his cane and bowed. "Good heavens, Mr. Tyson, you don't have to stand for the girls. They're just babies!" my mother protested. "And if I don't, how will they ever learn?" replied Mr. Tyson with weighty authority.

When dinner was called, we would rush into the dining room. Uncle Mason, a prominent surgeon noted for his delicate work on cancer of the neck and head, was a graceless carver. He looked as though he might put his foot on the meat. This made any prospective patients anxious, including family members, so he was directed to sit at some distance from the carving tools.

My grandmother presided over the dinner table. She communicated with Dotsie and Celeste in the kitchen by means of a buzzer that was hidden under the Oriental carpet. The buzzer had a habit of migrating during meals. As the dinner wore on, Ganny slipped farther and farther down, tapping her toe frantically in a search for the errant bell.

Around the table we repeated the old family stories. Had we heard about the night Mother's brothers, Garry and Mason, put a live goose in Ganny's bedroom? Tell us again about the day they stole all the carved wooden fig leaves that concealed the genitals of the marble statues in the Baltimore Art Museum. Did we remember the one about Mother's last date with Armstrong Thomas? (Armstrong urged her to have a banana split at a local soda parlor. She didn't want to go. Armstrong insisted. Mother played drunk.) Or about the time Mother's friend Judy placed Alka-Seltzer tablets in the chamber pots in a convent?

There was also the story of Great Uncle Jim and his son Spencer. After riding through the country, young Uncle Spencer and his cousin Henry took a notion to go skinny dipping on horseback. Spencer slapped Henry's mount, sending the horse galloping through town with a stark naked rider. Uncle Jim, trying to be stern, couldn't deliver a punishment for laughing. "Get out of here, son," he guffawed, "and if you tell your mother I laughed, I'll whup ya."

The evenings, when guests were gone, were quiet times for reading aloud. My sister and I meandered over to the house next door where Mr. Oates read *Uncle Remus* with a different voice for each character while we shrieked with laughter and held out our palms for fireflies. Or Granddaddy would read yet another chapter in an endless series of Oz books. Then upstairs for bath and bed. There were lots of kisses at bedtime.

I remember my grandmother less well than my grandfather. She developed a brain tumor when I was very young, and >



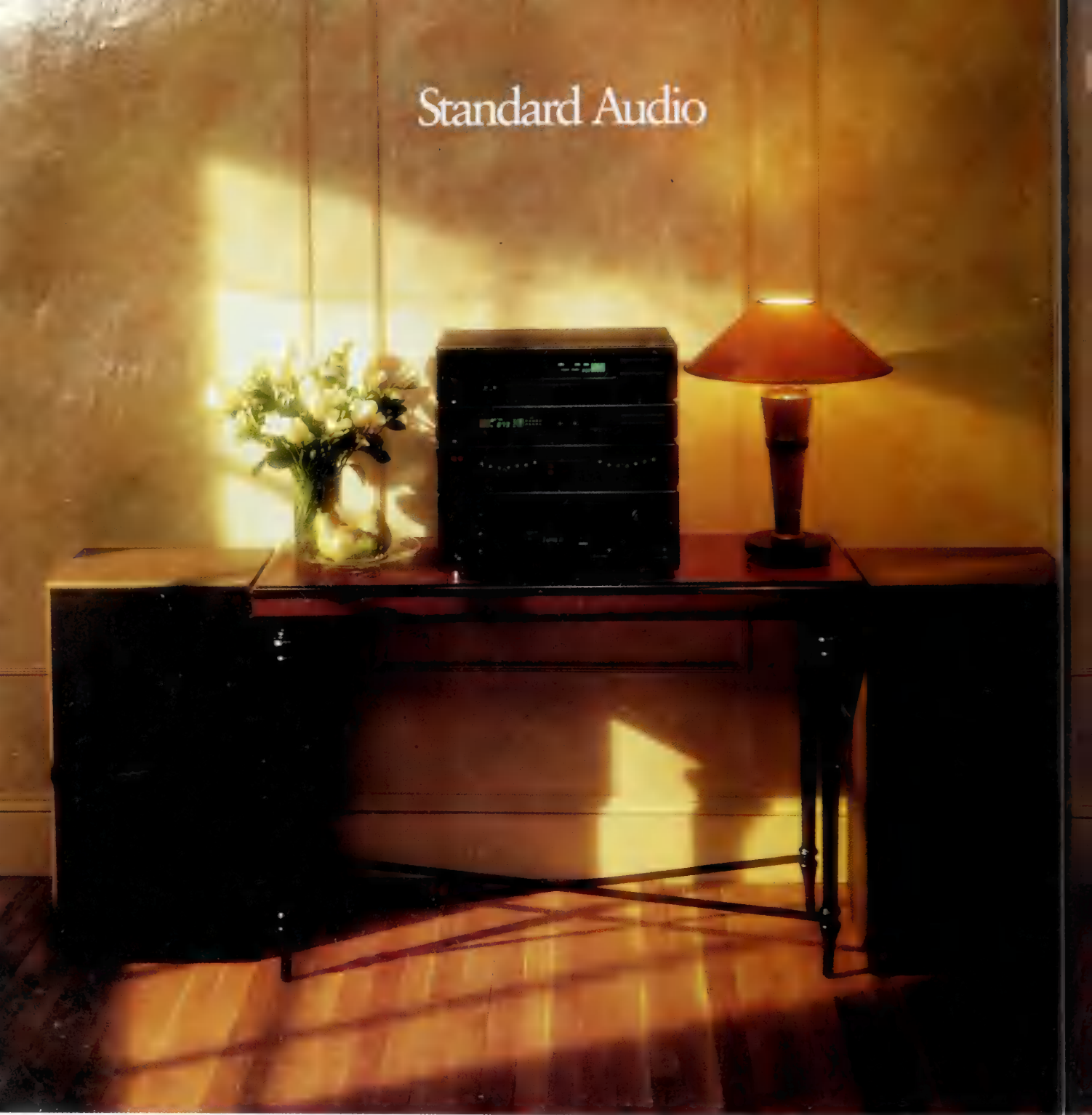
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Aunt Jenny brought silver instruments of torture such as oyster forks and crab picks for our manners lessons

before it took her there were three brain surgeries and sixteen years of slowly failing. So much of what I do remember is nightgowns and quilted Daniel Green slippers, trays of medicines, a thermal pitcher with a bent plastic straw, Sucrets, a weak voice, and a succession of nurses. I will tell you what I remember most about my grandmother, though: I know she loved us.

I know because one year she had deteriorated badly over the winter. I was too young to understand how sick she was. When two days passed after our arrival and she had not performed her usual ceremony, I tiptoed into her darkened room to ask, "Ganny, when are you going to open the toy closet?" I know she loved us because she slid out of bed and onto the floor, then hand over hand and baluster after baluster she began to haul herself up the stairs to the third story. I know because when my own distressed mother came running upstairs to stop her, my grandmother said, "I don't know how much longer I am going to be around. I want my grandchildren to remember that I loved them." And I do, Ganny. Forty years later, I still do.

I know my grandparents loved each other, too. I know because I remember incidents like this: We are assembled on the front lawn. My father has arrived for his short vacation. He is taking family pictures. My grandmother has one arm around my little sister; the other is resting on a cane. Her head is shaved from her latest surgery. There is a scar. There is a dent in her skull where they went in to cut out the bad spot. My mother is concerned. She whispers, "Daddy, do you think we should take pictures of Mother when she looks like that?" Granddaddy pats his daughter's hand. He looks across to my grandmother with a shining admiration. "Anyone who can go through what she's gone through and smile that way looks mighty fine to me!"

My grandfather died in 1956. Ganny was put in a nursing home and my mother closed 212 Chancery Road. Only

in our memories would we open the dark green door again and walk into my grandparents' house on polished wood floors, passing through rooms darkened by awnings against the summer heat. We would have to consciously call back the high-pitched drill of the seventeen-year locusts outside, the scratchy feeling of the grass mats that covered the floor on the screened-in side porch, and the living room's horsehair sofa, remembering how uncomfortable those surfaces were to the bare thighs of girls in short dresses.

Granddaddy's death was the first I encountered at close range. Only very slowly did I understand my loss. "Mommy, do you think Granddaddy is in heaven?" I would ask for months after.

"I am sure of it," she would answer.

"What does he do up there, Mommy?"

"Oh, I guess he stands up at the Pearly Gates and invites people in. I imagine when Great Uncle Garrison went up there six months after Granddaddy did that Granddaddy said, 'Hello, Garrison. What took you so long? Come on in here and have a glass of sustaining punch.'"

I was only eight years old when my grandfather died, but think of what I had already learned in that house on Chancery Road. I had learned that someone loved me, really loved me. I learned that children are important and old people wonderful. I learned to spend a little time in the garden each day. I learned respect for nature. I learned that worker and employer, we need each other to get along. I learned to open the door and set another place at the table. I learned to keep the family stories, that what's inside is more important than your hairdo, that if I wrote a letter, somebody would answer. I learned perhaps the most important lesson of all: Take care how you are remembered. ■

Spencer Harris Morfit of Boxborough, Massachusetts, recently left a twenty-year career in advertising and public relations to devote herself to writing. She is working on a long memoir and a novel.

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THE PLACE TO START IS *Thomasville*

Here's our roundup from the national furniture market in High Point, North Carolina, beginning with the white album here

EDITOR: SARAH McPECK



Stylized leaves are painted onto the back of a poplar side chair, \$400. From GuildMaster: 417-889-8100.

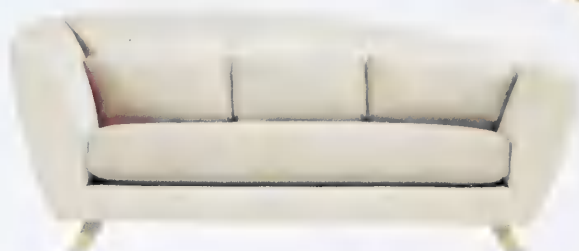


Maine Cottage Furniture continues its ode to simplicity with a new tea table, seen here in a buttercream paint finish, \$425. Call: 207-846-1430.

Leather welting highlights the Deco lines of a canvas club chair. From Henredon: 800-444-3682.



Now ottomans are being slipcovered too—here, a traditional piece dressed in cotton with contrasting welting, \$630. From Century: 800-852-5552.



Century's asymmetrical sofa evokes the 1940s, upholstered in white with ribbed pinstripe cushions, \$2,900. Call: 800-852-5552.

For more details, see Reader Information



From the renowned decorators Parish-Hadley comes a collection for Baker, including a pedestal table with faux-stone top, \$2,639. Call: 616-361-7321.



Lexington's writing table for children has a large drawer and quotes on frieze and caring, \$650. Call: 800-544-4694.

Designer Bob Williams re-created a childhood reading place with a slipcovered "club-wing" chair, \$850.

From Mitchell Gold's Design Line: 704-632-9200.



As I See It #14 in a series
 Sandi Fellman
 "Les Fleurs d'Amour"
 Polaroid 20x24 Polacolor Photography

Once upon a time a youth was enamored of a beautiful girl. Rumor reached him that his beloved had died. Mounting his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood seeped from his wounds, red tulips sprang up all around. Thus, the red tulip became

declaration of love. A tulip offered by a young man to his beloved says, "As the redness of this flower, I am on fire with love."



The image is a Polaroid photograph of a white ceramic lavatory (sink) featuring a detailed design of red tulips and green leaves. The sink is set into a dark, possibly wooden, countertop. Above the sink is a chrome faucet with two decorative handles that have a tulip pattern. To the left of the sink is a white ceramic soap dish with a tulip design. In front of the sink is a small, ornate glass. To the right of the sink is a small, ornate glass. The background is dark and textured, suggesting a wall or a backdrop. The entire scene is framed by a white border with text on the left and right sides.

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*Around the world at High Point—
from an Indonesian tea table to an
Italian-style chest*



This Italian-style chest is severely tapered for a dramatic silhouette, \$4,492. From the Parish-Hadley collection by Baker: 616-361-7321.



Today Indonesian artisans carve Queen Anne-style tea tables just as they did during the colonial era, \$648. From the John Rogers Collection: 516-283-0715.



Screen with a view: four panels, \$3,750. From Tradition France: 704-437-1480.



New from Ralph Lauren: An Irish cottage-style secretary with a distressed finish, \$6,585; an overscale sofa that mixes leather with casual corduroy and dressy velvet, \$10,635. Call: 212-642-8700.



Hickory's upholstered ottoman has a hidden storage space—just lift the hinged seat, \$1,867. Call: 704-328-1801.



Diamonds in the rough decorate the drawers of a pine Mojave sideboard, \$2,159. From the Sonora collection by Drexel Heritage: 800-447-4700.

For more details, see Reader Information



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Celebrating our century: These High Point pieces revive diverse designs, from a forties slipper chair to an Arts & Crafts armoire



Prewashed cotton upholstery softens the touch of a fifties-influenced, squared-arm club chair, \$590, and clover-shaped ottoman by Milo Baughman, \$425. From Thayer-Coggin: 910-841-6000.



With lotus-leaf carving and winged back panels, this oak armoire was inspired by Charles Rennie Mackintosh, \$4,227. The diamond-back iron armchair recalls Jean Royère's thirties designs, \$2,107. From Milling Road by Baker: 910-885-1800.



Tapered legs add fifties flavor to a club chair drawing on contemporary French designs; in cotton-linen, \$942. From Lee Industries: 704-464-8318.



Lacquered maple arms curve down into front legs on an armchair in Art Deco style; with soft woven-leather covering. By ACG Design, for Henredon: 800-444-3682.



Julianna bed adds Asian elements—pagoda-style headboard, horizontal slats—to Arts & Crafts style; in celadon finish, full-size \$2,295. From Maine Cottage Furniture: 207-846-1430.

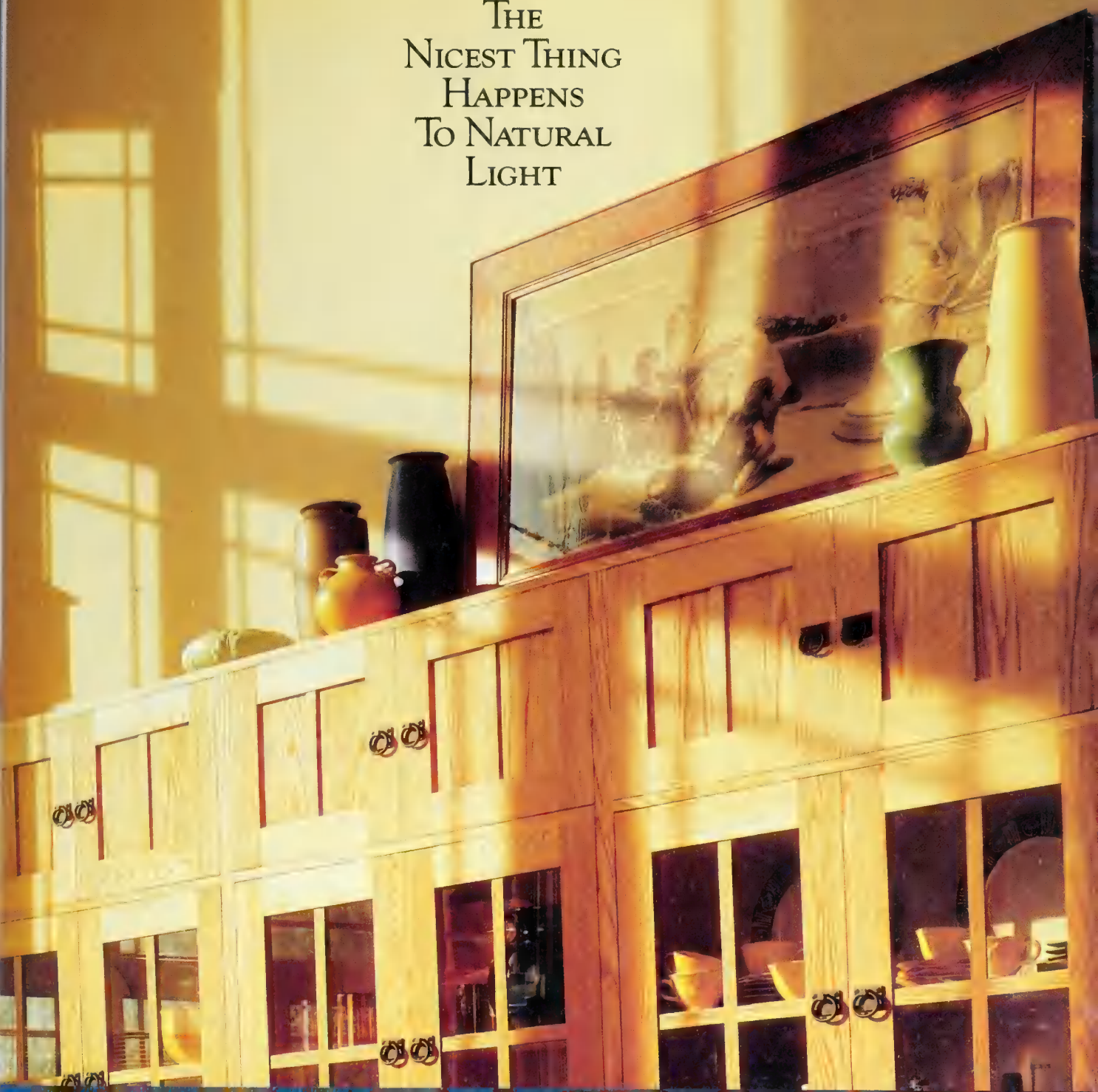
Fall for this forties-style slipper chair, with fabric reproduced from a vintage print, \$936. From Old Hickory Tannery: 800-328-1389.



Ash veneer squares, applied in opposite directions, create checkered drawers on Dakota Jackson's boxy chest, \$1,690. From Lane: 804-569-5641.

For more details, see Reader Information

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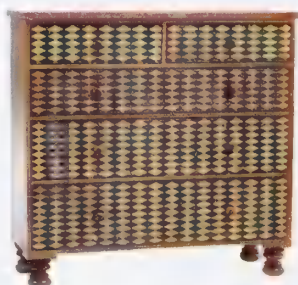
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Wicker and twig furniture from High Point combine craft with comfort. Here are a few of our favorites



Wicker armchair in Arts & Crafts style is dressed up with silk cushion covers, \$1,394. From Pearson: 910-882-8135.



The harlequin pattern of this painted poplar chest has a woven look, \$1,100. From GuildMaster: 417-889-8100.

Sticking with tradition: Red alder love seat harks back to the green bentwood furniture pioneers made, \$910. From Harden: 315-245-1000.



Catch of the day: Raffia net wraps around an Indonesian terra-cotta lamp, \$255. From John Rogers: 516-283-0715.



Mark Hampton's wicker three-seater has springy cushions and bun feet, \$2,761. Faux-bamboo footstool, \$1,066. Both from Hickory Chair: 704-328-1801.



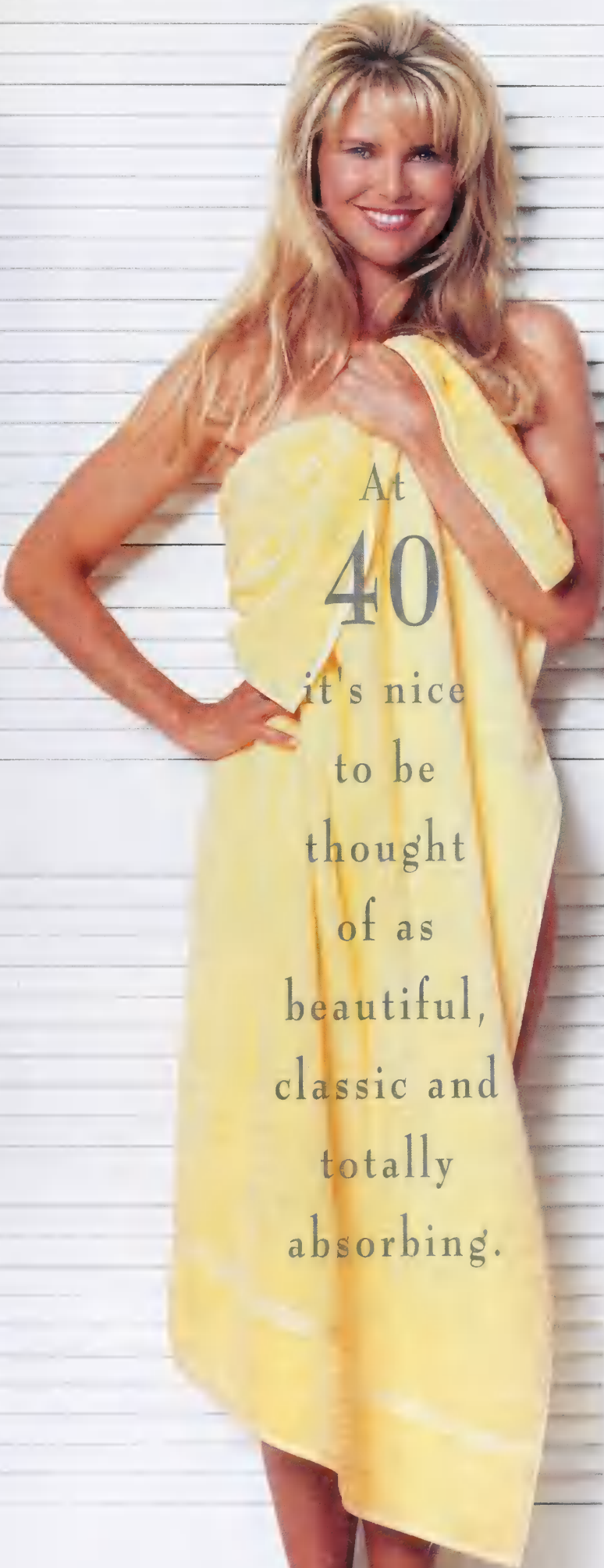
Woven plaid patterns give pine-frame wicker dining chairs fresh appeal, \$196 each. From Palecek: 800-274-7730.



The curvy shape makes Abacadabra chest swell storage; leaf, stem, and flower handles in bronze finish, \$448. From Directions: 801-763-0954.



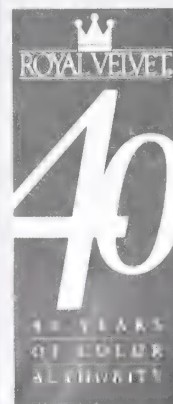
Sunburst chair's fretted "rays" in gold leaf recall 19th-century Russian formality, but rattan lightens up the look, \$1,332. Through decorators, from McGuire: 415-626-1414. For more details, see Reader Information

A full-length photograph of Christie Brinkley standing against a background of white horizontal blinds. She is smiling and has her hands on her hips. She is wrapped in a bright yellow towel that covers her from the chest down to her knees. The towel is draped over her shoulders and around her waist.

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French designer Philippe Hurel's neoclassical table, with zinc top and oak base, serves well in any setting. Through designers; call Profiles: 212-689-6093.



The fall antiques season gets off to a start with the Antiquarian and Landmarks Society Antiques Show, Sept. 30–Oct. 2, in West Hartford, CT; Chippendale secretary, right. See Reader Information for other shows.



Sticking to Americana, Winterthur museum will auction founder H.F. du Pont's European wares, like this English chair, Oct. 14 at Christie's.



Attention fabric fans: Antique swatch books of rare European and American textiles go on auction at the Metropolitan Art & Antiques Pavilion in New York, Oct. 17. Call: 212-463-0200.

What happens when Connie Chung teams up with designer Brian Murphy? When Sigourney Weaver pairs off with David Salomon? The tablesettings concocted by 21 celebrity-designer duos will be on view at the Lockwood-Mathews Mansion Museum in Norwalk, CT, Oct. 15–19. Proceeds benefit the McGivney Community Center. Call: 203-656-1109.



October is Breast Cancer Awareness Month and style setters like Evelyn Lauder are rallying to the cause—royalties from her book of nature photographs, *The Seasons Observed* (Abrams, \$25), will go to research.

California designer Barbara Barry modernizes the armchair with overscale body in two-tone upholstery, \$1,620. From HBF: 704-328-2064.



IN THE AIR

•Believing you can have too much of the chipped and peeling look, decorators are taking some flea market finds to the refinishers for sprucing up... Color is creeping back into neutral rooms, but in a controlled way—one red pattern in a field of white and off-white.



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After the frost

To sustain her passion for arranging flowers year-round, a gardener plans and plants for a bountiful fall harvest. Here's how she does it



BY CHERYL MERSEUR

Every year the first forecast of frost sends me running outside in the pitch-black nick of time to save my shivering houseplants. I, for one, am happy to accept this cold snap as the official end of the gardening season and to go dormant for a few lazy months.

Not Ngaere Macray. For Macray the first frost is scarcely more than a blip on her horticultural screen, a signal not to head indoors but to put on a heavier sweater and go out into the garden to gather branches and blossoms for her dazzling indoor displays. Indeed, Macray's gardens have been planned to stretch Long Island's growing season to its outer limits. This gathering and arranging is a ritual Macray repeats every week, beginning in late winter when the witch hazel blooms and ending when the winterberries burst open in late fall.

Macray (her first name is pronounced NY-ree, a traditional New Zealand word, although Macray is English) is well known in the gardening world as the founder and owner of Sagapress, which publishes highly regarded gardening books. She is equally well known on the south fork of New York's Long Island for the gardens she tends so avidly.

To follow Macray around while she gathers material for her



Ngaere Macray gathers and composes fall flowers for lush arrangements, CLOCKWISE FROM TOP LEFT: branches of still colorful hydrangeas and burning bush; hydrangeas, Japanese maple, and spires of zebra grass; cutting the last of the 'Fairy' roses; roses, nasturtiums, and daisies light up the kitchen windowsill.

flower arrangements is a treat, one that leaves a visitor with cold hands, a pink nose, a hatchback full of flowers, and a new way of looking at the world. This morning, for example, the only possibilities I see are hydrangeas—they are still everywhere—but Macray sees much more. "I was hoping we could gather the last of the dahlias," she says. "Too late. The frost got to them before I did. But we'll find plenty."

>

*Under the leaves of the nasturtiums are
blossoms as fresh as any you would find on a summer morning*

To me this assurance seems like the triumph of hope over experience, but Macray knows her garden better than that. With the simplest gathering equipment—sharp clippers and a half dozen plastic buckets partially filled with water—she stops first to cut a few branches of abelia. A restrained shrub, abelia blooms prettily, with tiny pinkish-white blossoms, late in the season. Most of the blooms are over now, but enough to be noticed remain and the straight branches still have delicate reddish-green leaves. Sheepishly I think of my own abelia at home, growing just fine; it would never have occurred to me to cut it. Also into a bucket go branches of crimson maple leaves, but not from just any tree. “Branches from swamp and Japanese maples are the ones that keep their color and don’t curl up,” Macray explains.

“As to hydrangeas,” she says, cutting a stem and sliding off the leaves in one practiced motion, “the less exposed they are, the more they hold their color. If the top blossoms are spent, look into the shrub. And be sure to look at the ones at the bottom. On their undersides you will see that they’re a limey-green, or a pinky-lime green.” Even on Nikko Blues, the first of the hydrangeas to bloom and the first to turn crisp brown on top, you can still see this fresh iridescence when you look up at them from below.

Next, Macray cuts a swag of sweet autumn clematis, *C. paniculata*. The small white blossoms, long since disappeared, have been replaced by fuzzy grayish filaments which are (why had I never noticed this before?) lovely in their own way. Later, Macray will drape these around and through several arrangements, and suddenly they will look as if they were grown precisely to be shown off at this moment.

Macray has two gardens, just a few miles apart. For most of the year she lives in a contemporary replica of a graceful Sagaponack farmhouse, where her garden has reached a lush maturity in just fifteen years. In what she affectionately calls her American garden, farm fields roll out far enough to create a timeless sense of prairie. Other perspectives are quintessentially English: tree- or shrub-enclosed outdoor rooms furnished with perennials and annuals. If you were spinning around like a child’s top on the roof of Macray’s house, you could see a different garden—and different flowers and shrubs for cutting—every time you stopped.

In the spring, Macray and the headquarters of her publishing company move to a house in nearby Amagansett that belongs to David Seeler, Macray’s husband of three years. Gardening is a passion they share. In a tranquil variation on the mom-and-pop-living-over-the-store theme, their house and garden are tucked out of view behind Bayberry, the nursery/arboretum Seeler has built up over the past 24 years.

The garden behind the nursery is new and still evolving,

with annuals in some places where perennials will find a home later, but Macray’s firm design principles are very much in evidence: “Plant shrubs first in the garden, and pay attention to the sequence of bloom.” Also, always find a corner for a meadow. “A patch of meadow, however small,” she says, “will yield flowers for cutting all summer long.” And, from the looks of it, even beyond: Today, a few surviving New England asters, white cosmos, and Montauk daisies will make their way into the jugs, crocks, baskets, pitchers, teacups, and coffee mugs Macray uses for her displays.

Gathering the rest of today’s bounty (plenty, as promised, to fill the buckets) is not unlike going on an Easter egg hunt, with some of the treasures in plain sight and others well hidden. My favorite discovery is seeing what happens when Macray turns over the yellowed leaves on top of a tumble of nasturtiums. The leaves have acted as a blanket against the frost. Under them are nasturtium blossoms as fresh as any you would find on a summer morning.

Left outside, the plumes of the ornamental grasses and the sturdy *sedum spectabile* ‘Autumn Joy’, its mauve blossoms now darkened to brown, will enhance the landscape till spring, but a few indoors will enliven any arrangement. The berry-laden branches of the crab apples look promising, but these, explains Macray, won’t do: “Shake them hard and you will see the problem. The apples fall off. Tempting as they are, I leave them for the birds.”

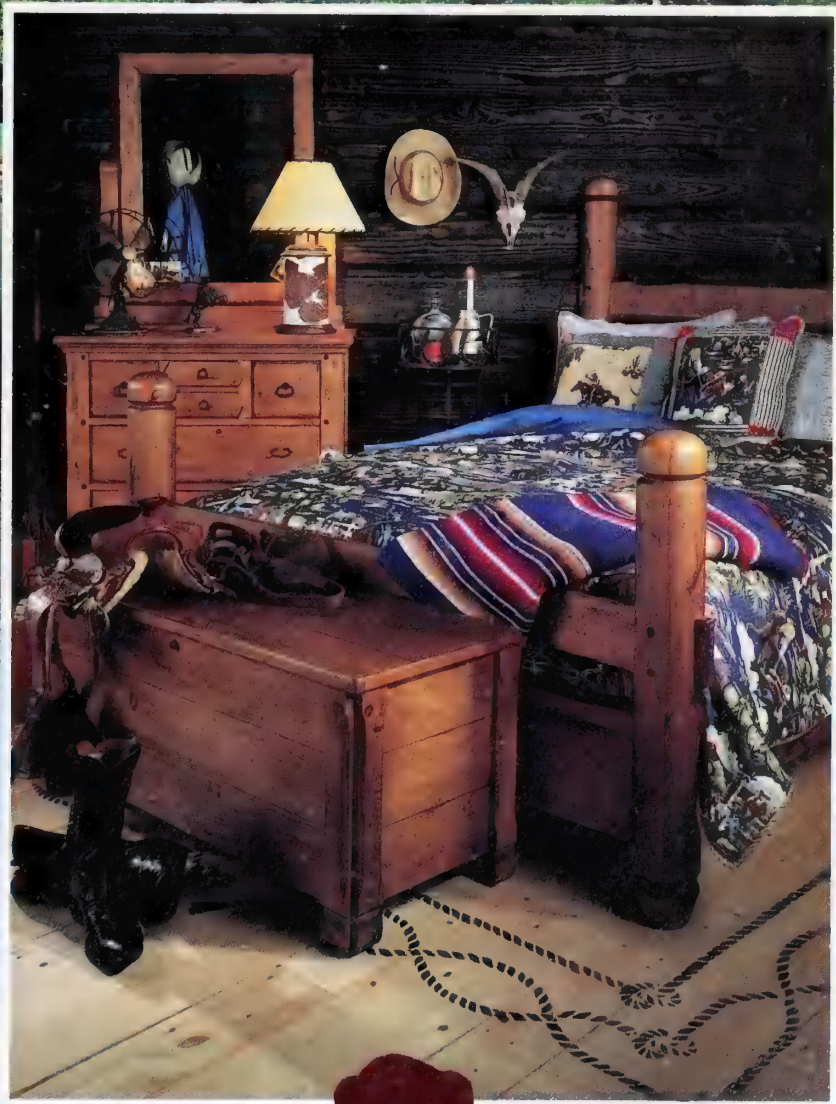
Macray has learned that the ‘Fairy’ rose will survive the first frost, or even several frosts, if it is planted in a sheltered spot. Sure enough, there are ample ‘Fairies’ here and there in the garden, along with a few other miscellaneous frost-defying roses like ‘Elegance’, a climber Macray aptly describes as having “the color of Devonshire cream.” There are also a few wonderfully burnished Japanese dogwood (*cornus kousa*) branches with berries and some burning bush still flaming red; the odd nepeta and lantana; a couple of stems of white perennial sweet peas; the last of the ‘Graham Thomas’ honeysuckle.

For Macray preparation is as important as arrangement. The next step, crushing the stems of the branches so they will absorb more water, requires a cutting board from the kitchen and a hammer from the toolbox. “Prep work is peaceful,” she says, hammering away. “Early morning is the time I like to pick, or late afternoon. Then the flowers can sit overnight, with water up to their necks. It reduces the shock.” Macray never uses foam blocks or wire supports, which, she says, “spoil the natural balance of flowers.”

More sharp clippers, a drop cloth to catch flying stems and wayward blossoms, and a stack of quart-size plastic containers that gourmet shops use for soups or salads are the only tools Macray uses for her compositions. (Continued on page 56)

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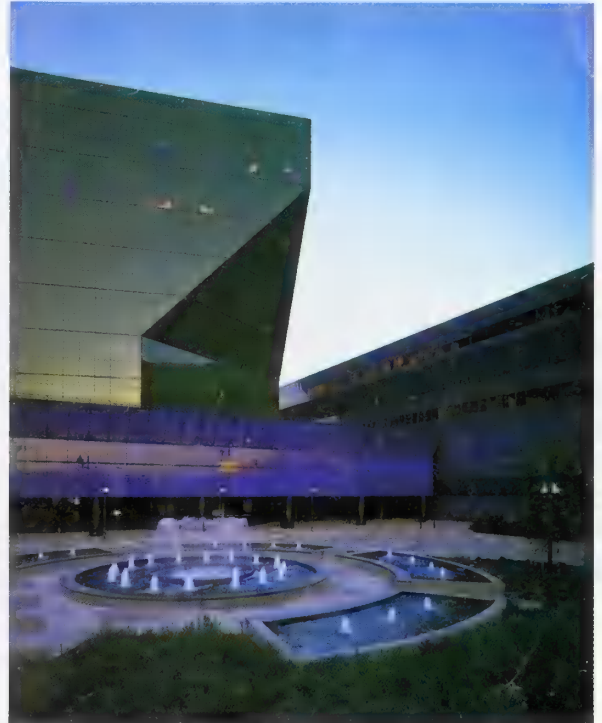
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Inside Athens

Sophisticated new cafes; intimate hotels, and car-free neighborhoods are making this bustling city visitor-friendly



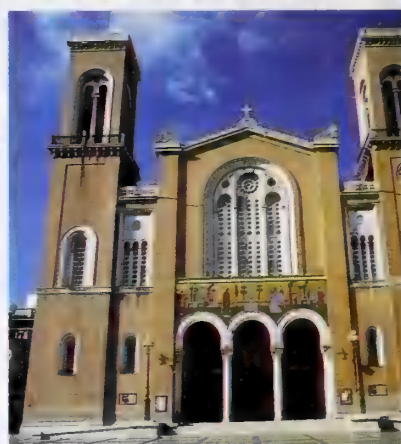
BY CARA GREENBERG

Say what you will about the smog, the traffic, the urban sprawl that is Athens. No other city has the world's most glorious ancient temple looming above it. After 2,500 years, Athens is still dominated by the Acropolis, "high city" of the ancients, and its crowning temple, the Parthenon.

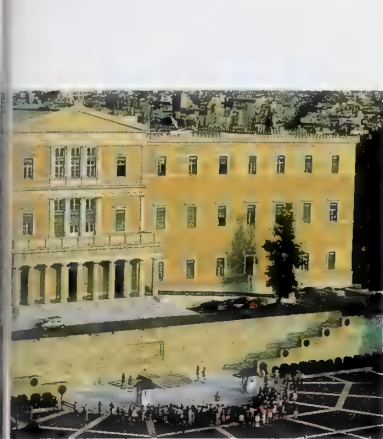
Imagine New York City presided over by remnants of antiquity on a towering platform of rock. What perspective that would lend to people's lives! So it is with Athens: No matter how bad the traffic gets, there's always that astonishing focal point.

But the Acropolis is not all there is to Athens. Today's visitor will find many charms and changes in the modern city. Sophisticated cafes feature nouvelle Greek food that is lighter and less oily than the taverna fare of years ago. Intimate hotels away from the city center provide a sense of peaceful neighborhood living. And a new \$120 million concert hall with the latest acoustical technology, the Megaron Moussikis, presents ambitious modern interpretations of ancient Greek plays as well as indigenous choral, folk, and symphonic music.

Athens is becoming a real walker's city. Work has begun on a three-mile walkway that will link Kiramikos, a



Modern-day Athens (CLOCKWISE FROM TOP) is still dominated by the ancient Acropolis. The National Archaeological Museum houses a staggering array of statuary, vases, jewels, and frescoes. The Monastiraki (Little Monastery) quarter is dotted with churches. The Plaka district is banned to cars. The Odeon, an amphitheater on the lower slopes of the Acropolis, dates to 161 A.D. Caryatids hold up the south porch of the Erechtheum.



CLOCKWISE FROM TOP: Guards change hourly in front of the Parliament building at Syntagma Square. Decked out in kilts and tasseled caps, the *evzones* are elite troops. The National Gardens is an oasis of greenery. A large krater vase at the National Archaeological Museum. Baskets, sandals, and sponges are typical Athens souvenirs. A pushcart vendor in the Monastiraki quarter. Remains of the 5th-century B.C. Temple of Poseidon at Sounion. Red-tiled rooftops of Monastiraki. Graceful domes of Byzantine-era churches relieve the architectural monotony of the modern city.

cemetery dating to the 12th century B.C., with

the Acropolis area, the Plaka district, Syntagma Square ("downtown"), the National Gardens, and the white marble Panathenaic Stadium, where the modern Olympics began in 1896. Cars are already banned in some sections (like Plaka, a 19th-century village on the lower slopes of the Acropolis).

Fall weather is reliably fine in Athens, making it an ideal time to explore the city. How to get around? Taxis in Athens are cheap and plentiful, but you have to share them. Pay no attention to whether cabs are occupied when you hail them. Drivers will swerve over to you; you must lean forward and shout out your destination. If it's not where they're headed, they'll tear away without a word. Don't take it personally; keep trying. Just \$4 takes you clear across the city; airport to city center is an \$8 ride. Buses traverse all the main avenues. Buy bus tickets in advance at the ubiquitous newspaper kiosks.

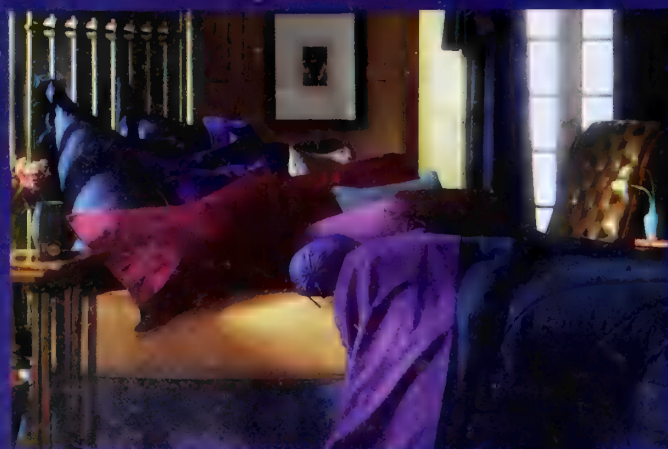
ARCHITECTURE: Athens appears at first to be a squat mass of unimaginative shuttered apartment buildings. But there are many architectural treats, including diminutive Byzantine churches and hidden streets of pastel-colored 19th-century buildings in the neoclassical style, laden with ironwork. Pick up

a copy of *Unknown Athens: Wanderings in Plaka and Elsewhere* (Liza Micheli, Dromena, 1990) at the English-language Eleftheroudakis bookstore (4 Nikis St., around the corner from Syntagma Square). It will lead you in block-by-block detail through Athens neighborhoods the standard guidebooks never get to.

The awe-inspiring Parthenon and three other classical buildings on the Acropolis—the Propylaea, the Erechtheum, and the small temple of Athena Nike—are midway through a twenty-year restoration project intended to preserve them for millennia to come. The current work is largely an attempt to fix up a botched restoration job at the turn of the century. Iron clamps inserted then have rusted, cracking the marble structure. Today's team, led by architect Manolis Korres, is replacing those clamps with titanium ones. They've also permanently moved metopes, or sculptural blocks, to the on-site Acropolis Museum for safekeeping, along with the glamorous caryatids of the Erechtheum (now replaced by replicas).

So far only the east side of the Parthenon has been fully restored. Work has begun on the western frieze (the "front" of the monument). But neither scaffolding nor crowds diminish the monuments' dramatic effect.

The well-preserved temple of Hephaestus, visible to the >



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east, is also 5th century B.C., and gives an idea of how the Parthenon once looked. It is approached from the *agora*.

MUSEUMS: Athens has a museum for practically every interest: there are over forty, including Byzantine, folk art, costume, natural history, philatelic, theater, and war museums. Save at least half a day for the vast National Archaeological Museum (44 Patission St.; 8217-717). Must-sees include the sturdy kouroi, marble figures of young male athletes from the 6th century B.C.; the collection of Mycenaean gold, including 3,500-year-old portrait masks and weaponry; and exuberant painted frescoes from the island of Santorini. Knowledgeable licensed tour guides affiliated with the Ministry of Culture can be hired on the spot. Inquire at the information booth at the museum's main entrance, or ask your hotel concierge to make arrangements. In the museum's gift shop, don't expect scarves, greeting cards, or jewelry. All they sell are quality reproductions of works in the museum, up to and including a life-size bronze heroic statue called Youth of Antikythera for \$3,000.

The Museum of Cycladic Art (4 Neophytou Douka St.; 7249-706), with its austere glass facade, looks like a museum of modern art. The figures and vessels inside, most unearthed from gravesites in the Aegean island chain, are up to 5,000 years old. Yet they are so elegantly minimalist in design that their bold contemporary setting is perfect.

The Benaki Museum of folkloric and decorative arts (1 Koumbari St.; 3611-617), housed in a neoclassical mansion, is closed for remodeling until early next year. But its gift shop, one of the best in the city, is open. You'll find traditional embroideries and silver- and gold-plated reproduction jewelry for \$60 and up.

NEIGHBORHOODS: Kolonaki is the trendy quarter of Athens, a hilly, hikeable neighborhood lined with chic shops and sidewalk cafes. A flight of stone steps leads to leafy Dexameni Square, where residents sip coffee by the hour and travelers consult their guidebooks. Two nearby ouzeries, To Grafio (1 Spefsipou; 723-1387) and Perix (14 Glikornos St.; 723-6917), serve ouzo (anise-flavored liqueur) and bite-sized delicacies—grilled sardines, stuffed tomatoes, spinach pies, and what may be the world's best olives—to go with it.

A twenty-minute stroll from Dexameni Square takes you through Kolonaki's prime residential streets, where balconies overflow with fragrant oleander, to the lower slopes of Mt. Lycabettus. Athens's other promontory rises precipitously out of the city like the prow of a sinking ship. Its summit, reached by funicular or foot, yields a spectacular all-round view.

Another district to explore on foot is Plaka, a beguiling collection of red-tile-roofed stucco houses built about 100 years ago at the base of the Acropolis. Restored houses sit next to those that have not had a paint job in decades. Shops selling sandals, sea sponges, and souvenirs are concentrated along Pandrossou Street. The upstairs Centre de Tradition Hellenique (36 Pandrossou St.; 3213-023), also a coffeehouse, stocks old ship prints, hand-carved wooden chairs from the island of Skyros, and pottery and embroideries that are more likely to

be one-of-a-kind than the mass-produced wares on street level.

Emerging from Plaka at the junction of Amalias and Olgas avenues, you glimpse the Temple of Olympian Zeus, with its group of thirteen majestic Corinthian columns soaring 95 feet over an equally majestic traffic circle. Nearby is Hadrian's Arch, which marked limits of the ancient city in the 2nd century A.D. In any other city the floodlit Temple, begun in the 6th century B.C. and completed by the Emperor Hadrian nearly 700 years later, would be the attraction. In Athens it is simply there.

SHOPPING: The Greeks have a tradition of goldsmithing that goes back to antiquity; handmade 18- and 22-karat gold jewelry is well worth buying in Athens. Many such shops, as well as silversmiths and coin dealers, are concentrated in the city center, the busy commercial area north of Syntagma Square. Despite the bustle on the avenues, sidewalks there are covered with arcades that shade storefronts. Long-established names include Ilias Lalaounis (the main store is at 6 Panepistimiou St.) and La Chrysotheque Zolotas (10 Panepistimiou St.), but there are hundreds of other jewelers doing equally fine work.

On Plaka's main shopping street, several reputable shops, such as ABC Fine Jewelry (20 Pandrossou St.; 323-6075) and Anita Patrikiadou (58 Pandrossou St.; 325-0539), sell copies of old pieces as well as original new designs. The shops, many with wood-paneled interiors, are pleasantly hushed. Customers sit on small chairs as they contemplate purchases, are offered coffee and treated with utmost courtesy, even if they don't buy. Anita Patrikiadou also deals in antiquities which come with export licenses and certificates of authenticity. Small vases from the geometric period and Mycenaean objects, such as baby rattles, start at \$300.

The labyrinthine Monasteraki flea market is located, appropriately, next to the ruins of the ancient Roman *agora*. But the Romans had nothing on today's market, which spreads old and new merchandise over the blocks surrounding Monasteraki Square. The main antiques market takes place along Ifestou Street on Sundays from 8:00 AM to 1:00 PM. Likely finds include Art Nouveau pitchers and washbowls from France and Czechoslovakia, 19th-century chandeliers, tin advertising signs, and colored glassware. Nothing of quality is inexpensive, however.

HOTELS: The new trend in Athens is toward intimate luxury hotels. The thirty-room Hotel Andromeda (2 T. Vassou St.; 6437-302) is tucked away on a quiet street near Kolonaki. Up-to-the-minute decor, genuinely friendly service, and an outstanding Polynesian restaurant, the White Elephant, have made the two-year-old hotel popular with European business travelers (double rooms: \$344 per night). The Hotel Pentelikon (66 Diligianni St.; 8080-311) is in the outlying Kifissia area, and has a welcoming garden and swimming pool at the rear (\$368 for a double).

The old-fashioned, centrally located Grande Bretagne (Syntagma Square; 3230-251) is where celebrities—Bruce Springsteen, Elizabeth Taylor—stay (\$200-\$266 for doubles). The St. George Lycabettus Hotel (2 Kleomenous St.; >

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It's made to be part of your life.

7290-711) lacks character but has location; it's built into a hillside around the corner from Dexamini, Kolonaki's most pleasant square (\$140-\$195 for doubles).

RESTAURANTS: In fall, restaurants are back in full swing (many of them close up and move to seaside locations during the summer). One of the newest and best in Kolonaki is Dodeca Apostoli (Twelve Apostles), which serves Greek and Italian specialties in three settings: a downstairs cave, or wine cellar; a lovely upstairs tearoom; and a sumptuous flower-filled dining room with a long mahogany bar. Reservations are a must (17 Kanari St.; 3619-358).

To Kafenio, an upscale ouzerie with a broad selection of regional dishes and wines from all over Greece, attracts the young and well-dressed (26 Loukianou St.; 7229-056). Taverna Myrtia, always packed, serves up hearty platters of mussels, moussaka, and lamb stew against a backdrop of rustic country artifacts and strolling bouzouki musicians (32-34 Trivonionou St.; 9023-633).

Also very atmospheric are Gastra, a French bistro in Kolonaki where every inch of the two tiny dining rooms is covered with postcards and photos (1 P. Dimaki St.; 3602-757), and Vlassis, a noisy, smoky taverna where local gourmets gather for spit-roasted lamb and pheasant or game hen roasted and stuffed with rice and raisins (16 Argiroypoleos; 6425-337).

For seafood, Athenians head to Mikrolimano ("Little Harbor") in Piraeus, Athens's next-door port (a \$6 taxi ride from central Athens). There, a score of fish tavernas ring the marina, forming a huge outdoor eatery that can seat 2,000 diners at once. Unprepossessing decor is offset by the freshest

mullet, crawfish, and snapper to come out of the Ionian, Aegean, and Mediterranean seas. Zefiro's and Varoulko are two reliable restaurants, though everyone has their favorites.

To wash it all down, try Greek wine, a relatively new phenomenon. Thirty years ago there was no bottled wine in Greece; tavernas served barrel wines. Today, Greece is the third largest European wine producer after France and Italy. Dimitris Potamianos, who writes about food and wine for the Greek editions of *Playboy* and *Elle* magazines, recommends whites from the regions of Mantinia and Patras and the island of Santorini, reds from the Attica region. "Greek red wines don't compare to the best French châteaux or the sophisticated California ones," Potamianos says, "but they're quite comparable to the Italian, Portuguese, and even some of the French ones." Forget vintage, though. Greek wines are made to be drunk young; they should be no more than a year old. "The house carafe in a good restaurant is a safe bet," Potamianos says.

THE GREEK SCHEDULE: The lateness of mealtimes in Athens takes some getting used to. Lunch is between 2 and 4, dinner from 10 to midnight. The afternoon siesta, once a national institution, has died out, sometimes replaced by an early evening nap. At midnight on weeknights, Kolonaki cafes are filled with people just sitting down to the evening meal. Discos get rolling around 2 in the morning. It is considered perfectly safe to walk around Athens late at night. But how anyone functions the next day is a mystery. ■

Cara Greenberg's travel writing has appeared in House Beautiful, Travel & Leisure, and national newspapers.

IN THE GARDEN

Continued from page 44

The plastic containers can be later tucked into baskets and porous crocks.

The most lavish arrangements—for the foyer, hearth, and dining room cabinet, or wherever they turn out to look best—feature dogwood and maple for lateral breadth; a generous supply of hydrangea placed just so for abundance; the subtle abelia for complexity; and a light veil of autumn clematis to draw the whole thing together. Rather than the usual somewhat dreary fan shape, the compositions seem to beckon the viewer from the front; rather than snipping the flowers into symmetry, Macray lets them stretch, the way they do in nature. If a branch tilts upward and looks fine, so much the better. Macray doesn't make the plants conform to her ideas; instead, she studies branches and blossoms to see what they want to do. Then she lets them do it.

More of today's cosmos, daisies, and roses—are mixed and matched with other vessels and other moods. Nothing is wasted. The flower bits (rosebuds; one or two

roses; a couple of daisies with broken stems; a few honeysuckle blossoms) go on the kitchen windowsill in a collection of cobalt blue bottles and jars of various sizes and shapes. Under the now darkening sky, it's as if the lights have just been turned on.

If you compare it with the bounty of a spring or summer garden—arching tulips, bright weigela that seems to last forever indoors, bridal-wreath spirea with its trailing tendrils—this late-season foraging might have made for a disappointing day. It hasn't. This affirmation of autumn, of seasons changing, is as powerful as the promise of spring, a breath of cold air as pleasing as the first hint of warmth. I notice that we never did get around to cutting the winterberries, now beginning to burst open. Macray smiles: "Next time." ■

Cheryl Merseur, author of A Starter Garden: A Guide for the Horticulturally Hapless (HarperCollins, 1994), lives on the East End of Long Island, New York.

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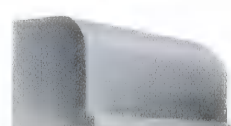
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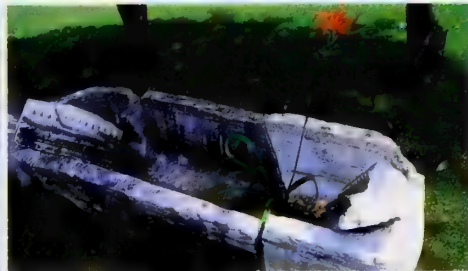
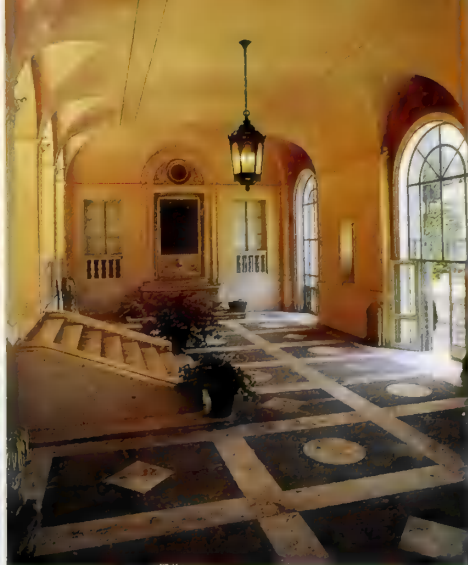
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DESIGN NEWS

Celebrating a century in Rome

The American Academy marks 100 years in the Eternal City with receptions, reunions, and the restoration of its McKim, Mead & White palazzo

BY JOSEPH GIOVANNINI

If walls could speak, the stucco and travertine walls of the American Academy in Rome would tell spellbinding tales about Frank Stella, Roy Lichtenstein, Mary McCarthy, William Stryker, Aaron Copland, Robert Venturi, and Michael Graves, to name but a few of the painters, writers, musicians,

and architects who have worked and lived there. For winners of the Rome Prize, as an Academy fellowship is called, the institution has been a trampoline into Roman and Italian culture as well as a sanctuary: Among the umbrella pines of the campus on the Janiculum Hill, artists and scholars can work in splendid tranquillity.

By the late 1980s, however, the walls of the Academy >

The campus of the American Academy in Rome occupies the ancient city's highest hill, the Janiculum.

CLOCKWISE FROM TOP LEFT: The recently restored main building; its vestibule; a Roman sarcophagus excavated by an Academy fellow; the formal gardens of the Villa Aurelia; the 17th-century Villa Aurelia.



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were in no shape to say much. The main building at the heart of the eleven-acre campus, a Renaissance-style palazzo built in 1914, was succumbing to problems that for centuries have caused the decline and fall of Roman monuments. By 1988, when Adele Chatfield-Taylor was named president of the Academy, the structure and its grounds had deteriorated badly after sixty years of deferred maintenance: "Threadbare," pronounced Chatfield-Taylor, a former fellow and recent director of the Design Arts Program of the National Endowment for the Arts. Rain poured through the skylights of the studios, and heat from the radiators was so feeble that fellows were forced to wear socks, gloves, and sweaters to bed. Outside, the monumental balusters and egg-and-dart cornice were disintegrating, and in the arcaded courtyard the bronze fountain sculpted by Paul Manship, an Academy fellow, was being eaten away by pollution and mineral deposits from water.

The Academy was founded one hundred years ago by the architects and artists who designed the World Columbian Exposition for the Chicago World's Fair. The designers of that classical white city, led by Charles Follen McKim, decided to perpetuate classicism in America by founding an academy in Rome modeled after the French Academy begun by Louis XIV. McKim envisioned it as a place where young Americans could study firsthand the monuments of antiquity and return to America imbued with classical ideals.

In its early years the American School of Architecture, as it was known then, occupied various villas. Then in 1909 a Philadelphia dowager donated the Villa Aurelia, a 17th-century palace, as a permanent home. J.P. Morgan, who had become interested in establishing a school for classical culture, bought land adjacent to the villa on the Janiculum Hill and with other American millionaires contributed funds for an endowment and for the main building to be designed by McKim, Mead & White.

The income stream once funded by Morgans, Rockefellers, Fricks, and Vanderbilts had dried up long before

Chatfield-Taylor became the academy's president. A major fund-raising drive was already under way and Chatfield-Taylor has since recruited many wealthy benefactors, modern equivalents of Morgans and Fricks. She has also enlisted the aid of prominent Europeans, among them Marella Agnelli, wife of the head of Fiat, the largest automobile manufacturer in Italy, who is cochair of the Centennial Committee. So far Chatfield-Taylor and her committee have raised three-quarters of the \$20 million goal. (Of the 24 foreign academies in Rome, the American institution is the only one that is privately financed.)

When new building ordinances in Rome required the Academy to completely overhaul its electrical system in 1989, the board of trustees decided to allot \$8 million to completely restore the McKim, Mead & White building. For restoration architect Roberto Einaudi the aim of rehabilitating the palazzo was to keep its soul while updating its mechanics. "Our goal was improvement without change," says Chatfield-Taylor. The whole building was rewired and replumbed, bathrooms were installed in each of the residential rooms, and elevators were threaded through the structure. When the basement, originally designed in part for coal bins and furnaces, was being transformed into an art gallery and lecture hall, a trap door was installed in the floor so visitors can descend into the 2,000-year-old Trajan Aqueduct.

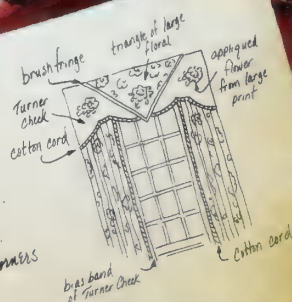
The ceremony that marked the official beginning of the Academy's centennial year was a reception hosted at the White House by Hillary Rodham Clinton in honor of the twenty 1994-95 Rome Prize winners. Then in June the festivities moved to Rome for the reopening of the McKim, Mead & White building. A five-piece brass band played; bouquets of red, white, blue, and green balloons ascended; and a new travertine fountain in the forecourt erupted in a geyser as the American ambassador to Italy, Reginald Bartholomew, cut the ribbon on the cinnamon-colored building.

In the back garden, the president of Italy, flanked by tall guards in plumed >



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helmets, attended the dedication of sweeping pastoral grounds named after Sid Bass, the American financier, and his wife, Mercedes, another cochair of the Centennial Committee.

The dedications capped a week-long housewarming celebration that drew some of America's and Italy's most prominent citizens. Gianni and Marella Agnelli were hosts when the Sistine Chapel and other Vatican chambers were opened for a gala evening reception and dinner. The guests included French banker Guy de Rothschild, historian Arthur Schlesinger, Jr., and fashion designers Oscar de la Renta, Giorgio Armani, and Valentino.

During the celebrations, Academy alumni and associates returned to the place that had changed their lives. Fellows included Michael Graves and Robert Venturi, designers who have deeply affected the history of American architecture this century, and there were also painters, writers, historians and, of course, classicists. Gore Vidal (who missed his true calling as a Roman Senator by two millennia) came up from his villa in Ravello, though he made it clear that he was never really a Fellow of the Academy: "I never even went to college." In what was billed as a country fair featuring simultaneous activities in far-flung corners of Rome, former fellows and administrators guided visitors on fascinating walks related to their Roman research. During a visit to St. Peter's, Henry Millon, a former Academy director and now dean of the Center for Advanced Studies in the Visual Arts at Washington's National Gallery, explained the evolution of the basilica's design from Bramante's plans through Michelangelo's. Playwright John Guare, Chatfield-Taylor's husband and the author of *Six Degrees of Separation*, spoke on the tragedies and comedies of Seneca and Plautus.

Laurie Olin, a lanky landscape architect from Philadelphia, lectured on Roman landscape traditions and their impact on European and American horticulturalists. He also explained how Roman pastoral and agrarian traditions had

influenced his recent restorations of the Academy's grounds. In the large gardens around the McKim, Mead & White building, Olin turned what he called "a mess" into a meadow recalling the landscape of the Roman countryside as described by Virgil. The meadow is picturesquely planted with young apricot, evergreen, cypress, and olive trees. During the ceremonies each tree was tied with a blue ribbon bearing the name of its donor. In an unpopular move, Olin removed the tennis court obscuring the back of the 1914 building. Although the building is now visible on all sides for the first time in decades, many fellows lamented the loss of their much-loved court. Michael Graves fondly recalled morning matches with Russian émigré Joseph Brodsky, who became a U.S. poet laureate and Nobel Prize winner.

About the four acres of formal gardens around the Villa Aurelia, Olin said, "We nearly lost the entire place." The once dense umbrella pines were thin, lacy, and obviously decayed, allées of ilexes had succumbed to beetles, retaining walls were collapsing. Olin eliminated a parking lot that had encroached upon the garden, cut back herds of stampeding oleanders, extended the pines into a grove, and restored the original garden plan. "We simplified while keeping the structure," says Olin. On terraces adjacent to the second-century Aurelian wall, he replaced exotic plants with borders of lavender, rosemary, and bougainvillea, which require less water.

During the week of celebrations, former fellows lingered over dinner at the long refectory tables, reminiscing about previous years and listening to current fellows talk about their work. Such everyday exchanges were what Graves liked best about his year as a fellow in 1962: "The thing I valued most was sitting at table and hearing historians talk about their disciplines critically. That's how I learned to approach architecture as a body of knowledge, rather than merely as a series of techniques." ■

Joseph Giovannini writes often for House Beautiful on architecture and design.

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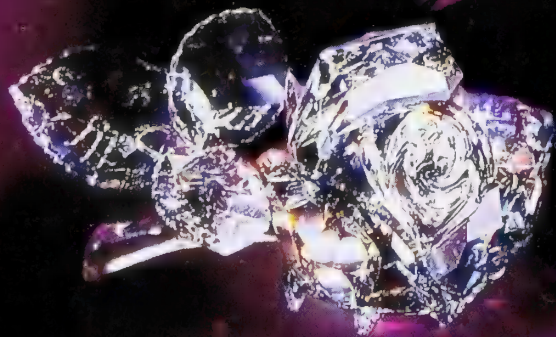
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On the building art

After a tough decade, architecture gets a boost from four new exhibits—two celebrating its history, two pondering present projects

BY MARTIN FILLER

With the exception of this year's landmark Frank Lloyd Wright show at the Museum of Modern Art in New York, the nineties haven't been a great period for architecture and exhibitions about it. Construction activity dropped because of the recession, and some museums once strongly identified with the subject have given up on it. For example, the Walker Art Center in Minneapolis has abandoned what was once the country's best program of shows on architecture and design.

Fortunately, this season several institutions across the United States are offering an encouraging array of exhibitions on the building art. Four new shows—two on historical topics and two on contemporary developments—give compelling reasons why architecture belongs in museums as much as do painting and sculpture. And in their rich variety, these presentations suggest the many ways architecture affects all of our daily lives.

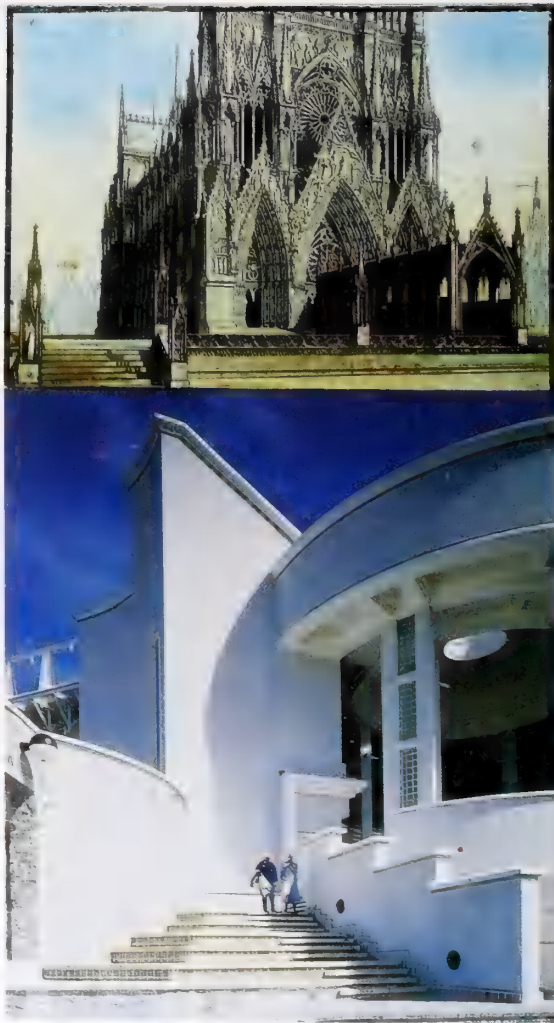
Karl Friedrich Schinkel, 1781–1841: The Drama of Architecture. *The Art Institute of Chicago, October 29–January 2, 1995.* Once virtually forgotten outside Germany, the 19th-century Prussian Karl Friedrich Schinkel is now rightly prized as one of the most brilliant, multi-talented designers of all time. For Schinkel there were no minor arts, and there was nothing this idealistic workaholic couldn't do. From city planning to interior decorating, stage sets to military medals, furniture to paintings, and even to tombs, he approached every aspect of the man-made environment with seriousness, imagination, and perfect taste.

Employed near the Prussian royal family in Berlin, Schinkel used historical styles—shifting between classical and Gothic as he felt was appropriate—but he was no antiquarian. He always anticipated the future but respected tradition, and contemporary architects in love with the past could learn much from his example.

For those who were unable to see the superb Schinkel exhibition at London's Victoria & Albert Museum in 1991, this first American show on the architect—a new selection of more than 110 drawings and prints on loan from the Schinkel Archive in Berlin—is a rare opportunity to appreciate why his reputation has risen so dramatically since his bicentennial fifteen years ago. Unfortunately, the overly elaborate and inappropriate installation design by the Chicago architectural firm Tigerman McCurry creates an unwelcome distraction. No one could drape fabrics better than Schinkel, and this attempt at evoking his tented interiors is the one false note in an otherwise authentic experience.

Contemporary British Architecture: Projects from the Royal Academy of Arts Summer Exhibition. *National Academy of Design, New York City, December 6–February 26, 1995.* In the decade since Prince Charles polarized public opinion with his view that most modern architecture is inappropriate in his country, there has not been quite the rear-guard movement that he and his conservative circle had predicted. Although the heir to the throne does wield considerable influence by threatening to derail schemes he disapproves of, the leaders of Britain's architectural profession, by the evidence presented in this big, absorbing show, have paid no heed to him.

The internationalization of architectural practice is particularly



Works on view: Karl Friedrich Schinkel's 1818 gouache of the Cathedral of Reims (TOP) at the Art Institute of Chicago; the just-completed Tate Gallery St. Ives in Cornwall, by Evans and Shalev (ABOVE) at the National Academy of Design.

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At left, a natural finish reveals the more relaxed aspects of cherry's personality. Richer, darker stains lend a more formal and traditional appearance.

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Ash is pale brown to almost white with prominent grain.

Beech's grain is subdued and its color ranges from white to reddish brown.

Birch is cream to light-brown tinged with red, with a distinct, yet subtle grain pattern.

Cherry, often seen in red-brown tones, can show amber, gray or light straw shadings.

Hickory can be white or cream-colored with strong and distinctive grain.

Maple is creamy to light red-brown in color; curly and "bird's-eye" varieties are rare.

Oak's hearty grain and red-to-gold tones make

it immediately recognizable; the most abundant U.S. hardwood.

Poplar is subtly grained and adaptable. The species often used when a surface is to be painted.

Walnut's distinctive colors range from light gray-brown to chocolate. It is increasingly rare.

Every hardwood surface makes an original statement. Just compare two planks in a floor, the arms of a chair, the doors on a cabinet. In a synthetic, you'll never see this unpredictable trace of a tree's interaction with the world around it.

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Responsive and resilient, hardwoods take on the glow of a hand-rubbed finish, the patina of use, care and proud ownership.



The hardwoods belong in every decor, rustic or contemporary, traditional or country. The beech chair and maple floor, above, are harmonious with natural finishes.

Vitality

While selected hardwoods find new life in your home, the forest itself lives on. Nature's cycle of growth and regeneration replaces the mature trees that become articles of lasting value and beauty.

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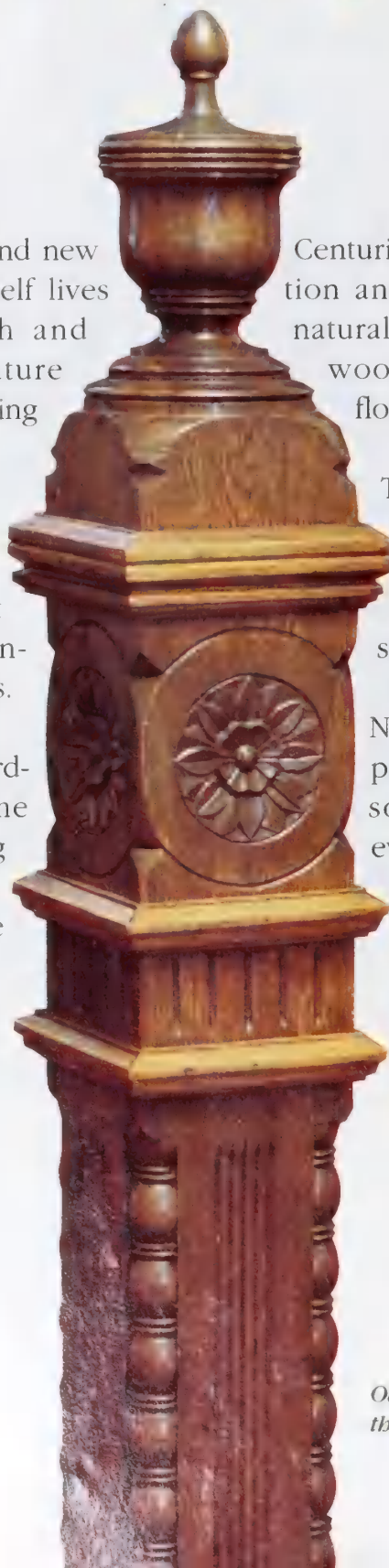
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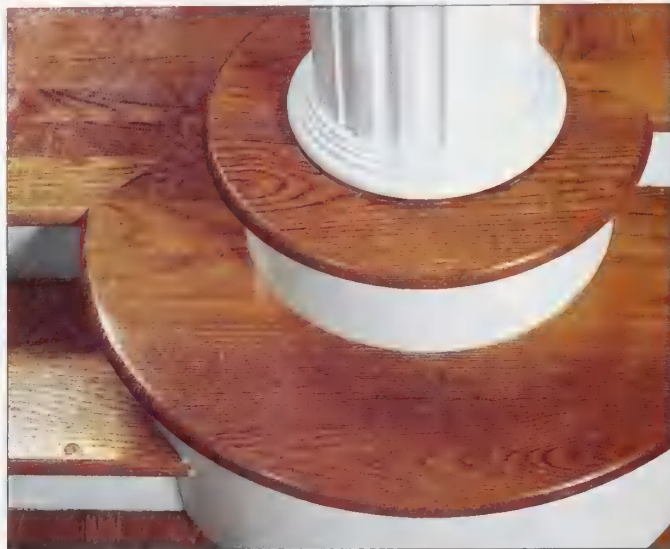
Oak can evoke any style in the spectrum, through nuances of form and finish.





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evident in the 85 works in this wide-ranging survey. Because of Britain's small size and faltering economy, professionals there have little chance to build at home, so ambitious schemes for Berlin, Paris, and Hong Kong figure more prominently in this exhibition than modest jobs in Chichester, Plymouth, and Stonehenge.

There's enough for both princes and paupers to love—and to hate. Sir Richard Rogers, who has openly and vigorously attacked Charles's views, weighs in with his sci-fi K1 Tower in Tokyo. Half a world away in several senses is the Gothic Villa in London's Regent's Park, designed by Quinlan Terry for the Crown Estate Commission and approved by Prince Charles. A 6.75-million-pound spec house on Crown Estate land, this rich man's daydream manages to seem the most foreign of all.

World War II and the American Dream: How Wartime Building Changed a Nation. *National Building Museum, Washington, D.C., November 11–December 31, 1995.* No sooner had American architecture emerged from the decade-long drought of the Great Depression than World War II put an end to all construction not essential to the war effort. But just as mobilization transformed American industry and made us the world's mightiest manufacturing nation, so did it focus the building and engineering professions and pave the way for American dominance of the postwar international architectural scene.

Albert Kahn, who had designed the great Ford factories that revolutionized the automobile industry, was pressed into service to do the same for military manufacturing. German and Austrian émigrés such as Walter Gropius and Richard Neutra did their bit by designing temporary housing to shelter the nine million Americans moved around the country to work in the new defense plants. Even young architects and engineers with little practical experience—including Louis Kahn and Buckminster Fuller—were given commissions of the sort they had only dreamed of during the lean years of the thirties.

There were some unlikely career shifts, too. Wallace Neff, designer of fantasy mansions for Hollywood stars, came up with the idea for the "balloon house," a thin concrete shell sprayed on a huge blown-up rubber matrix that was later

deflated. (Visitors to the show will also be able to step inside a full-scale Quonset hut, the once-ubiquitous, bow-roofed, prefab shack named for a Navy base in Rhode Island.)

Most outstanding of all designers for the war effort were Charles and Ray Eames, whose Yankee ingenuity in using molded plywood to create everything from stretchers and splints to airplane fuselages exemplified the American can-do spirit. Lessons can still be learned from the Eameses as our defense industry scales down today. They made the transition from wartime- to peacetime-production seem almost easy, shifting to the molded-plywood furniture and buildings made from industrial parts for which they became famous. Amid all of the fiftieth-anniversary observances surrounding D-day, this informative tribute to the architects of victory is ideally timed and fully deserved.

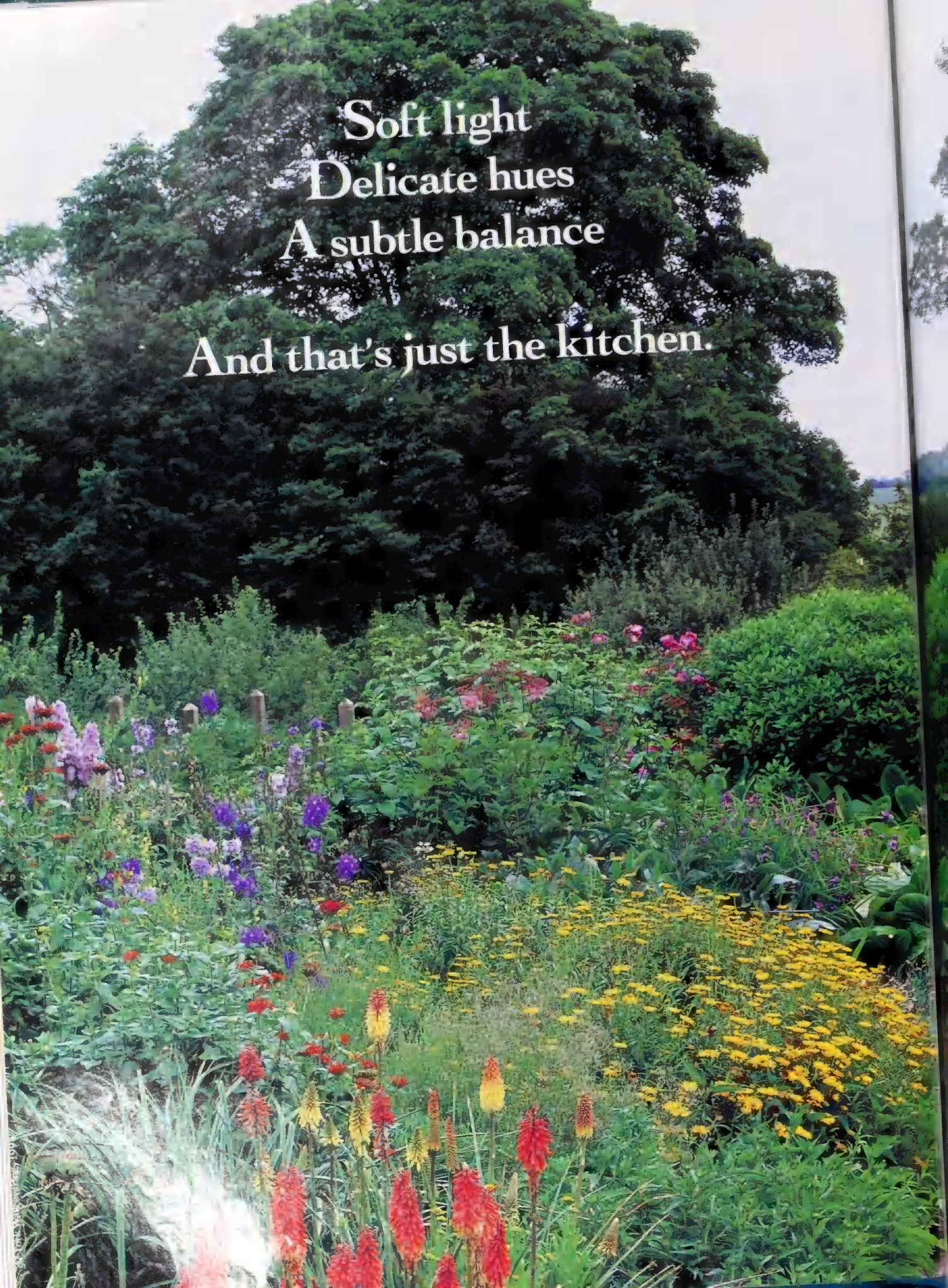
House Rules. *Wexner Center for the Arts, Ohio State University, Columbus, September 10–December 11.* Pairing teams of architects and artists is a well-worn exhibition idea, but the ten collaborations that make up this high-concept show of architects working with social critics are far more provocative and rewarding than the usual shotgun marriages.

Much of the credit goes to the curator of architecture, Mark Robbins, for identifying some of the most original thinkers on both sides of the drawing board. The collaborations run through all presentation techniques: models, drawings, photographs, and plans, accompanied by extensive text.

Margaret Crawford, professor at the Southern California Institute of Architecture and a specialist in vernacular buildings, joins forces with Ignacio Fernandez and Gustavo Leclerc of ADOBE LA, a collaborative of artists and architects dealing with Latino issues. Jane Murphy, an architect who is studying single-family American houses, finds a soul mate in the Cooper-Hewitt Museum's Ellen Lupton, who has done pathbreaking studies of the kitchen and bathroom. Concerns of gender, race, ethnicity, sexuality, and theory make this a multicultural melting pot of ideas, coming to no single conclusion except that architecture is no longer the all-male, all-white, upper-class club it was not so long ago. ■



FROM TOP: Buckminster Fuller's Dymaxion houses at the National Building Museum; models by Henry Urbach/Interim Office of Architecture (LEFT), Mabel Wilson/Heidi Nast (RIGHT) and Allan Wexler at the Wexner Center for the Arts.

A photograph of a garden. In the background, a large, dense green tree dominates the upper half of the frame. In the foreground, there is a variety of flowers. On the left, there are tall purple and red flowers. In the center and right, there are yellow daisies and red flowers. The overall scene is vibrant and colorful.

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E A R T H W I S E

Saved: one saltwater farm

It could have been parceled out for tract housing, but thanks to Lily Rice Kendall and a dedicated band of Maine residents, a historic farm and its fertile estuarine land are now a nature sanctuary

BY HATSY SHIELDS

The odds weren't good that the ragtag group of locals from Wells, a small town in southern Maine, could save a magnificent 250-acre saltwater farm from subdivision, especially since it already had a price tag of more than \$1.4 million. "Who is your constituency?" asked a professional fund-raiser hired to assess the likelihood of raising the money to buy the historic property. The determined band of Wells residents—an organic farmer, septuagenarian activist, and telephone lineman among them—

answered bravely (or naively, they now admit), "Well, everyone ought to care about protecting the environment."

"Never!" the fund-raiser thundered. "You'll never find enough backers for this project."

His response was understandable. Conservation initiatives hadn't been exactly vigorous along this coast just north of the New Hampshire border. The thirty-mile stretch of salt marshes between Kittery and Portland is lowland ribboned with estuaries—the rich, soggy seaside ecosystem that is a breeding ground for fish. But motels, fried >



Today the Wells Reserve brims with life. **TOP:** The restored Greek Revival farmhouse serves as a visitor's center. **LEFT, FROM TOP:** The turn-of-the-century barn is used for children's ecology programs; the preserve has seven miles of salt marshes; families go on self-guided nature jaunts; Lily Rice Kendall, at the opening of the reserve.

PHOTOGRAPHS BY HATSY SHIELDS; TOP: LILY RICE KENDALL

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Early grassroots efforts to scratch together a down payment on the property included everything from raffles and bake sales to lobbying for government grants

clam joints, and gift shops painted in eye-smarting shades of violet and lime green crowd Route 1. Factory outlets and vacation cottages squeeze together ever more tightly with each passing year.

Who among the displaced farmers, fishermen, and former boatbuilders could plunk down cold cash to rescue a railroad baron's abandoned dairy farm, even if it was believed to be the last of its kind on the New England coast? Or find the money to save the estuarine habitat from dredging, filling, and pollution?

That was in the early eighties, boom-time for developers poised to gobble up any land coming to market in southern Maine. For almost a decade Lily Rice Kendall had been watching the precious wetlands near her home in York become clogged with miniature golf courses and car washes. Trained as a marine biology docent at the University of New Hampshire, the part-time lecturer, homemaker, and mother of two sons couldn't keep herself from responding to a local newspaper plea for help to save Laudholm Farm from residential and commercial sprawl. She knew how devastating the mushrooming homesites with their septic systems, tarred parking areas, and chemically fertilized lawns would be to the salt marshes. "How could I not pitch in?" she asks.

Little did she guess how completely she would be drawn into the mission that became the Laudholm Farm Trust—formed to preserve a vital ecosystem and restore a piece of New England's heritage. Nor could she have foreseen how irreversibly she would be thrust into the national conservation movement; in 1992 she was named a member of the board of the prestigious National Trust for Historic Preservation.

The public battles that have come Kendall's way are something of a problem for her. She is not sure she wants to invite them into the

family's rambling old house, which sits above apple orchards sweeping down to the banks of the York River. She is reluctant to say where her star basketball-playing son is hoping to go to college next year. She's uncomfortable to name even the two golden retrievers cheerfully dragging their stuffed animals around the floor of her sunny kitchen. One detects New England breeding at its purest.

She downright refuses to talk about growing up on Boston's North Shore, except to say that her family has always valued the land and her grandmother was her first conservation mentor. She wishes she hadn't been asked to identify the horseback riders and tuxedoed partygoers in photographs on the mantel of her sitting room.

It is when talking about the Laudholm crusade to reinvent the farm as a learning and visitor's center for the adjacent 1,600-acre estuarine reserve that Kendall's reticence melts. "I've loved being part of a start-up with such a vital mission," she says. "It's like giving birth to something that's going to fill an essential need, an organization that will improve the quality of life in its broadest sense." And there is delight in sharing a consuming purpose with a diverse group of dedicated volunteers. "We are a family," she says of Laudholm's 300 men and women of all ages who last year gave 14,000 hours of time, working on jobs as varied as bird banding, giving tours, and stamp licking. "There's something magical about the place and how we work together. Everyone of us is important to the success of Laudholm Farm. We really do need each other."

When Kendall joined the Laudholm troupe more than a dozen years ago, grassroots efforts to scratch together a down payment on the property included everything from raffles and neighborhood bake sales to lobbying for government grants. But time was running out on a make-or-break matching grant from the state. It was critical to take

Laudholm's appeal on the road. Enter Kendall, well connected, determined to protect endangered habitats and, above all, committed to educating others about the natural world.

As the vision of an estuarine research site took shape, Kendall discovered she could peddle the Laudholm message anywhere and gather converts as she went. When her summer neighbor, Mary Marvin Breckinridge Patterson, threw a star-studded reception in Washington, D.C., for Kendall and Morton K. Mather, Laudholm's first champion, to publicize their mission, the odds on saving the saltwater farm from tract housing suddenly improved.

Kendall remembers that first heady encounter with national heads of environmental organizations at the capital as "a baptism by fire." Even as she was winning over the assembled political heavies with her captivating smile and confident presentation, beads of perspiration were trickling down the zipper of her dress. "I had to keep my back to a wall," she recalls with a laugh, "the whole time I was shaking hands and accepting people's checks," some of them gifts in four figures. A friend who has known Kendall for years says, "You'd never know if Lily's nerves were frayed. In public she's effervescent, totally engaging, and focused. She makes her causes contagious."

Donations snowballed. Corporations and foundations were tapped. Edmund S. Muskie took an interest. Madeleine Albright, now U.S. ambassador to the United Nations, headed a committee to raise money. Membership grew. With seemingly inexhaustible energy, Kendall scrambled for support north to Augusta, Maine, and south to Boston where she sits on the board of the New England Aquarium. Her enthusiasm spilled into the well-heeled summer communities of York Harbor, Kennebunkport, and Biddeford Pool. Just as important, she insists, were contributions from groups >

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Today visitors parade along the salt marsh loop for breathtaking views of the freshwater uplands, the barrier beach, and the Little River inlet

of children who collected bottles for nickels and dimes.

The first \$3 million raised for the Trust meant it could buy the farm and hire a small staff to manage the property. Mort Mather was named founding president. On a brilliant day in early summer 1989, Laudholm Farm was officially opened to the public as the Wells Reserve. Television crews and newspaper reporters covered the lemonade-and-sunshine celebration. Kendall gave a speech, and the 200 or so guests sitting on the lawn and under the enormous spreading copper beech each received a slice of the yellow ribbon that had cordoned off the handsomely restored main house.

Fresh yellow paint and a new green-tiled roof brightened the eighteen-room Greek Revival house, which has become the visitor's center, and preservation is under way for the fourteen other farm buildings. Exhibits at the center include colorful displays showing how natural communities interact, what is meant by the food chain, why estuaries are so important. "We want people to get curi-

ous here," says Kendall. "How do *you* fit into the big web of life? That's the question." With the second \$3 million the Trust cut seven miles of trails and built a boardwalk through the Wells Reserve; set up education programs geared to children; and established research facilities for graduate students, professors, and Wells staff scientists. Chairman of the board of the Trust from 1989 to 1992, Kendall helped shape the education programs.

Any weekday in spring or fall, you see two or three yellow buses parked near the visitor center unloading fourth-graders, who also have advance and follow-up classes in school. Children visiting with their parents can be outfitted with backpacks for a guided tour along boardwalks through the marshes, into the meadows, and out to the broad mud flats at low tide. The packs are equipped with a trail guide especially for kids, binoculars for bird identification, a soil-testing kit to compare earth composition in different habitats, a funnel, and a corer to examine plugs of mud from the tidal flats.

By the middle of summer, vacationing

families parade along the salt marsh loop for breathtaking views of the freshwater uplands, the Webhannet estuary, the barrier beach, and Little River inlet. Visitors loll on benches along the trails or peer at the wildflowers with a trained docent. Student interns take inventory of sticklebacks in the salt pannes (ponds connected to rivers during high tide), volunteer ground crews mow the fields, and an Audubon expedition passes by.

Open to the public for six years, Laudholm Trust and the Wells National Estuarine Research Reserve are supported by more than 3,000 dues-paying (\$15) members as well as by public and private grants. But the hardest job is yet to come: raising an endowment to insure an income for ongoing programs and maintenance of the farm. There are people who are convinced the project never would have come this far without Lily Rice Kendall, but it's unlikely she'll step up to take a bow. ■

Boston-based Hatsy Shields often writes about gardens and environmental issues.

ESTUARINE RESERVES YOU CAN VISIT

Laudholm Farm is part of the National Estuarine Research Reserve (NERR) system. These reserves are open to the public for walks, nature classes, and bird-watching.

Weeks Bay NERR, 10936-B U.S. Highway 98, Fairhope, AL 36532; 205-928-9792. **Elkhorn Slough NERR**, 1700 Elkhorn Rd., Watsonville, CA 95076; 408-728-2822. **Tijuana River NERR**, 301 Caspian Way, Imperial Beach, CA 91932; 619-575-3613. **Apalachicola NERR**, 261 7 St., Apalachicola, FL 32320; 904-653-8063. **Rookery Bay NERR**, 10 Shell Island Rd., Naples, FL 34103; 813-775-8845. **Sapelo Island NERR**, Georgia Department of Natural Resources, Sapelo Island, GA 31321; 404-385-2251.

Waimanu Valley NERR, Hawaii Division of Forestry and Wildlife, P.O. Box 4849, Hilo, HI 96720; 808-933-4221. **Wells NERR**, RR 2, Box 806, Wells, ME 04090; 207-646-1555. **Chesapeake Bay NERR**, MD DNR/CBNERR-MD, Coastal and Watershed Resources Division, Tawes State Office, Building, B-3, 580 Taylor Ave., Annapolis, MD 21401; 410-974-3382. **Waquoit Bay NERR**, P.O. Box 3092, Waquoit, MA 02536; 508-457-0495. **Great Bay NERR**, New Hampshire Fish and Game Department, 225 Main St., Durham, NH 03824; 603-868-1095. **Hudson River NERR**, NYS DEC c/o Bard College Field Station, Annandale, NY 12504-5000; 914-758-5193. **North Carolina NERR**, UNCW/CMSR, 7205 Wrightsville Ave., Wilmington, NC 28403; 919-256-3721. **Old Woman**

Creek NERR, 2514 Cleveland Road, E. Huron, OH 44839; 419-433-4601. **South Slough NERR**, P.O. Box 5417, Charleston, OR 97420; 503-888-5558. **Jobos Bay NERR**, P.O. Box 1170, Guayama, Puerto Rico 00785; 809-721-5495. **Narragansett Bay NERR**, P.O. Box 151, Prudence Island, RI 02872; 401-683-6780. **ACE Basin NERR**, P.O. Box 12559, Charleston, SC 29412; 803-762-5062. **North Inlet/Winyah Bay NERR**, USC Baruch Marine Laboratory, P.O. Box 1630, Georgetown, SC 29442; 803-546-3623. **Chesapeake Bay NERR-VA**, Virginia Institute of Marine Science, P.O. Box 1346, Gloucester Point, VA 23062; 804-642-7135. **Padilla Bay NERR**, 1043 Bayview-Edison Rd., Mount Vernon, WA 98273; 206-428-1558.

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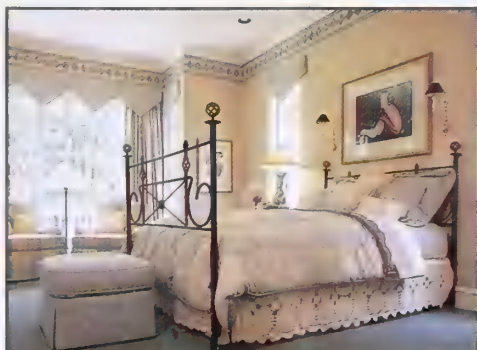
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Living with art

Art as decoration? The very idea is sacrilege to those who feel it would trivialize an oil painting to ask it to "match," say, a pink sofa. But not to Eleanor Leonard, who conceived the romantic room shown here for a recent exhibition at the Vered Gallery in East Hampton, New York.

Leonard, an interior designer with offices in Manhattan, Miami, and Amagansett, New York, transformed the art gallery into a homelike setting, installing a Victorian entryway with leaded glass, stenciling an egg and dart border, and applying a six-layer fresco wall finish in pale terra-cotta and cream—all to dispel the notion that one must have stark white walls to show art.

Here, a landscape in pastels by American contemporary artist Wolf Kahn harmonizes with an

American Empire bureau. "The colors of the delphiniums in the Chinese vase mimic the colors in the painting," says Leonard. "That is not an accident."

The bureau is flanked by 1860s sepia-toned photographic views of Italy, unified with the Kahn painting and a 19th-century photographic portrait by similar narrow gold-leaf frames. A George Constant mixed-media portrait is hung off-center and low. "We all grew up with the idea one has to hang art at eye level," Leonard says. "When you're in a living room, that means sitting down."

Don't be afraid to put fine art on other than a white wall, Leonard advises. "A dark wall acts like a backdrop for many types of art." What about something like a mixed-media sculpture? Put it at the end of a hall against an empty wall, suggests Leonard, so that it "owns the space." —*Cara Greenberg*

Wild about ferns

Ferns are among the oldest plants on our planet, but American gardeners today are treating them like a new discovery. According to John Mickel, author of *Ferns for American Gardens* (Macmillan, 1994), interest in the woodland plants is at its highest level ever and still rising. The number of mail-order nurseries selling hardy ferns

grows every year, as the fourth edition of *Gardening by Mail* (Houghton Mifflin, 1994) proves. The latest volume lists 43 sources, three times that of the first edition in 1986.

That these exotic-looking plants have become so popular is hardly surprising. After all, quite a few ferns are easy to grow, immune to most insects or diseases, and

great for shady spots. You can also find ferns for perennial borders, rock gardens, water gardens, and window boxes, and even varieties to grow among the cacti of desert gardens.

What is surprising is why it took American gardeners so long to appreciate ferns. Janet Marinelli, editor of a Brooklyn Botanic Garden handbook series, thinks the explanation is simple. "Ferns don't flower," she says, "and until fairly recently most gardeners were interested only in plants with color. But as they become more sophisticated they begin to appreciate subtle leaf shape and texture." —*Elizabeth*



Domestic Peace Corps

Starting this fall, young people from across the nation will spend a year serving their country, having a great experience—and getting paid for it. Under a new program called AmeriCorps, 20,000 people aged seventeen and up will work with community-based organizations to build housing for the poor, create urban gardens, and more; in exchange they will earn \$7,500, as well as money toward college tuition or loans.

Passing legislation establishing the \$370 million national service program was one of President Clinton's early priorities. The administration hopes that this domestic Peace Corps will harness the volunteer impulse that had been building through the eighties. In a country of 260 million, how much of a difference can 20,000 people make? "Watch what we do," says Eli Segal, who is directing the effort. For more information, call 800-94-ACORPS. —*Jane Margolies*

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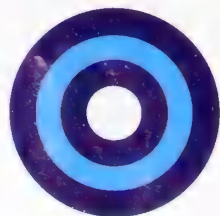
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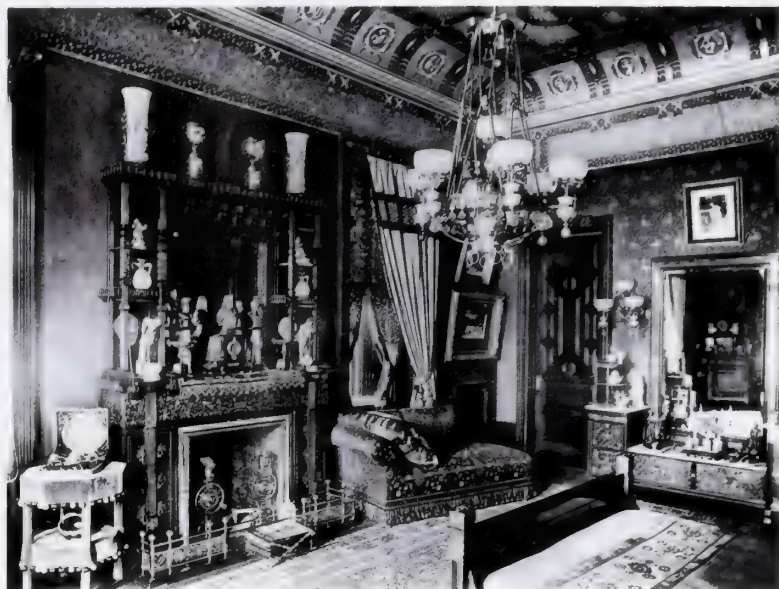
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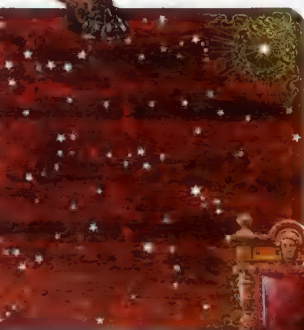






When the robber barons demanded the richest decoration that money could buy, they went to the firm that furnished the Gilded Age, Herter Brothers of New York

The age of opulence



BY MARTIN TILLER

Although one Hollywood moneyman dismissed Martin Scorsese's gorgeous screen version of *The Age of Innocence* as a "movie about cuff links," he discounted the legions of design-conscious viewers who came out "humming the score." Not only was the film adapted from an award-

winning novel by Edith Wharton, but its over-the-top interiors by Dante Ferretti, Scorsese's production designer, were based on a look the author knew well—the work of the most successful American decorating firm of the late 19th century, Herter Brothers of New York.

Here is how Wharton describes a Fifth Avenue mansion at the beginning of *The Age of Innocence*: "The Beaufort house was one that New Yorkers were proud to show to foreigners.... One marched solemnly down a vista of enfiladed drawing rooms (the sea-green, the crimson and the *bouton d'or*), seeing from afar the many-candled lustres reflected in the polished parquet, and... dawdled a while in the library hung with Spanish leather and furnished with Buhl and malachite." In color, material, and detail it is all pure Herter. >

Among the Herter Brothers pieces and room photographs in the exhibition on view at the Museum of Fine Arts in Houston are: (clockwise from above), a walnut sofa from the LeGrand Lockwood house, Norwalk, Connecticut, 1869–70; two views of a library table, its top inlaid with mother-of-pearl stars depicting the constellations at the time of the owner's birth; a room from the H. Vanderbilt house, New York City, 1879–82; entry hall and grand staircase, Happy House, the Darius Ogden Mills house, Millbrae, California, 1885; master bedroom from the William Vanderbilt house.

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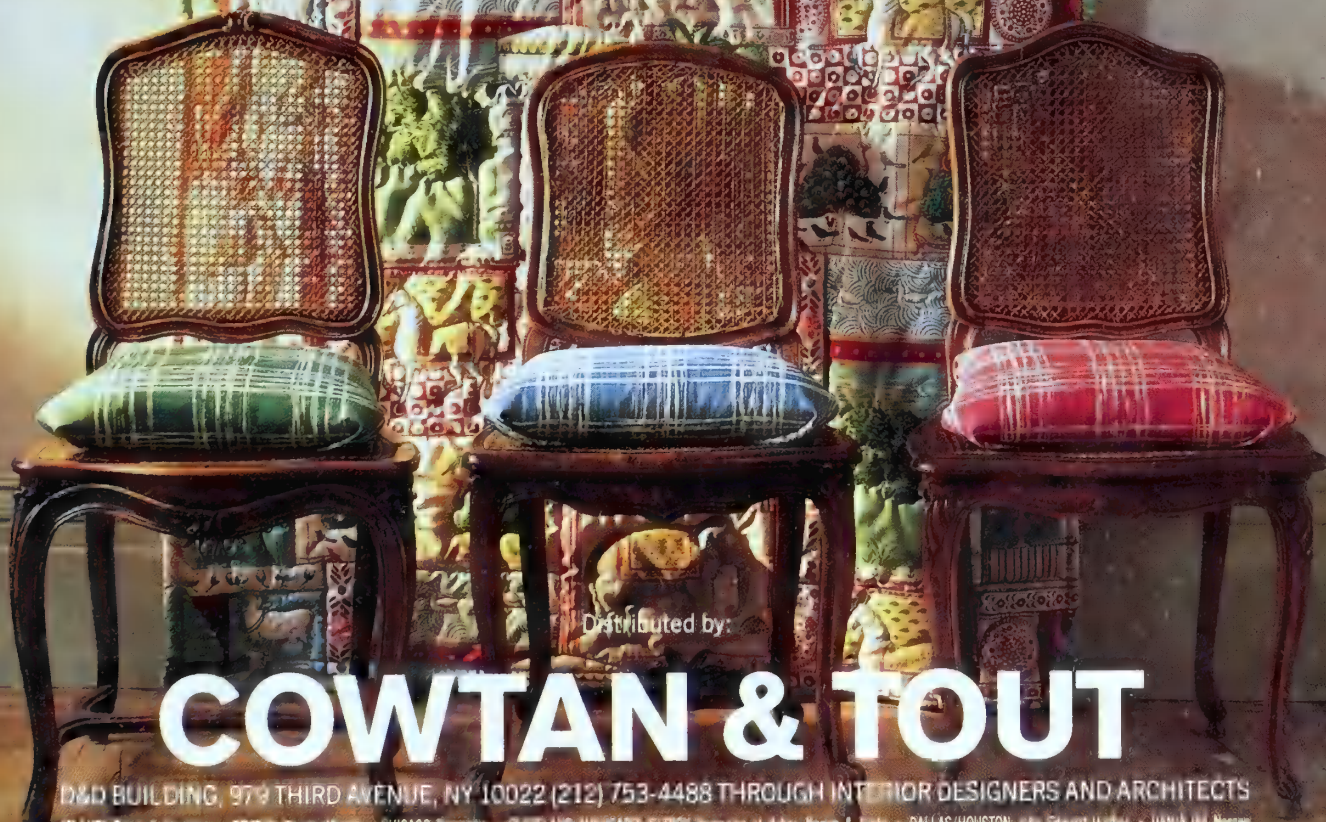
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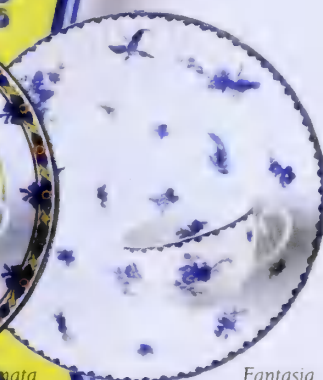
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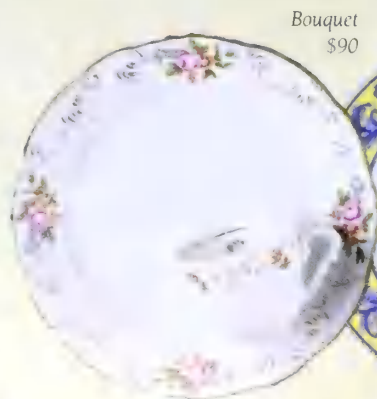
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Brothers relocated its retail shop next to the fashionable Arnold Constable department store on Ladies' Mile, the stretch of Broadway in lower Midtown that contained the city's most luxurious emporiums. Clients included President Ulysses S. Grant, the San Francisco railroad magnates Mark Hopkins and Collis P. Huntington, the beer baron Jacob Ruppert, the financier Jay Gould, and the art-collecting tycoon J. Pierpont Morgan.

William H. Vanderbilt "was at our warerooms or at our shops almost every day for a year," as the firm's superintendent recalled. Vanderbilt was by far the richest man in America, with a fortune of \$200 million (worth \$3 billion in today's currency). There was no more costly way he could decorate his New York home than by hiring Herter Brothers, and in this case they even designed the exterior architecture of his block-long marble mansion catercorner across Fifth Avenue from St. Patrick's Cathedral.

"Everything sparkles and flashes," wrote one awed guest, "with gold and color—with mother of pearl, with marbles, with jewel-effects in glass—and almost every surface is covered, one might say weighted, with ornament." And twinkling with nacreous highlights in the library of that palace was a table that is the star of the current exhibition.

Five feet long, this Roman-inspired rosewood showpiece is inlaid with brass and set with mother-of-pearl stars, which on the tabletop replicate the constellations in the northern hemisphere on the night of Vanderbilt's birth. Pearlescent inlaid globes on each end "imply that Vanderbilt had the world within his grasp," writes Alice Cooney Frelinghuysen in the exhibition catalog, whose own museum, the Metropolitan, is lending this table, a consummate symbol of American self-confidence.

Alas, the table's proud owner was dead only three years after it was delivered in 1882, and Christian Herter himself succumbed to tuberculosis in 1883. His firm continued in business but lost its creative spark without his leadership. By the time Herter Brothers closed in 1906, it had been doing routine work for years, while Louis Comfort Tiffany had captured

New York's top-of-the-line clientele.

When Mrs. Cornelius Vanderbilt III had her cousin William's Fifth Avenue house cleared out in 1915, she referred to the Herter interiors contemptuously as the "Black Hole of Calcutta." Much of the firm's production is still hard to appreciate, even though 19th-century furniture is again regarded with interest and respect. Too many Herter pieces appear primarily intent on cramming as much luxury as possible into the smallest space.

By far the most pleasing to modern eyes are Herter Brothers' Japanese designs, in which the bold, stylized motifs popularized in the West by the Aesthetic Movement were inlaid on broad, flat surfaces in light-colored American woods such as maple and satinwood, and outlined in ebonized cherry. A wonderfully vigorous Japan-esque cabinet owned by President Theodore Roosevelt (and on loan to the show from Sagamore Hill, his Oyster Bay house) is a reminder of how readily New York's older moneyed class responded to Herter schemes that went beyond conspicuous consumption.

The architecture critic Lewis Mumford called the last third of the 19th century the "Brown Decades," a seemingly apt description of a period that for him was trapped in a sepia-toned morass of memory. But the interiors of Herter Brothers, among the first to be methodically photographed for posterity, were in fact colored in a far richer spectrum, ranging from the firm's characteristic Pompeian red and burgundy through deep persimmon and aubergine, always with the glint of precious metal. We are now able to see the differences in nuance again, thanks to a show that offers social commentary with design history, providing nothing less than a portrait of not a golden but a Gilded Age. ■

WHERE TO SEE THIS EXHIBITION

Museum of Fine Arts, Houston, Texas, through October 23, 1994; **High Museum of Art**, Atlanta, Georgia, December 13, 1994 through February 12, 1995; **Metropolitan Museum of Art**, New York, March 15 through July 9, 1995.

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Two-inch treasures

Pots de crème are little covered dessert cups that are hard to find but harder to resist. The best china factories made them centuries ago, and a few still do



BY CYNTHIA MAGRIEL
PHOTOGRAPHY BY JEFFREY ETZLER

It was all Julia Child's fault," says Mary Magriel of her self-confessed mania for porcelain pots de crème. Fifteen years ago she heard Child speak of a lovely chocolate dessert to be chilled and served in *pots de crème* and Magriel thought it would be just the thing for an upcoming dinner party.

Pots de crème (a French name pronounced poe-duh-KREM) are little china cups two to three inches high, with covers and a handle, generally used for serving chocolate cream desserts. The English call them custard cups or cream pots. They were common on formal tables in the 18th and 19th centuries in Europe and America, were usually made in sets, and were occasionally presented on a matching footed tray. A very small number are still produced today by such factories as Limoges and Leissen.

For Magriel, a good cook, nothing less than a proper cup would do for the chocolate dessert she researched and adapted. She found one in a local china shop in southern Massachusetts and was hooked by their delicate form. >

Collection stars include (ABOVE) First Period Worcester. CENTER: Royal Vienna. TOP LEFT, CLOCKWISE FROM DARK PIECE: Meissen, Haviland Limoges, Old Paris, Chinese Rose Medallion, Dresden, unidentified English. TOP RIGHT, FROM LEFT: Meissen Blue Onion, Canton Blue and White.

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HB 1

In a recent exhibit of re-created royal tables, Sèvres pots de crème were shown in settings for France's Louis XV, Christian VII of Denmark, and Catherine II of Russia

The dessert brought raves and it was hard to know which delighted the guests more, the fun of removing the cover and dipping a demitasse spoon into the elegant little pot or tasting the wickedly rich, velvety chocolate cream inside.

The hunt began. Now when Magriel accompanied her collector husband, Charles, in his avid quest for antique René Lalique glassware, she kept her eye out for her own new passion. She haunted the antiques shows, galleries, and auction rooms, having luck only occasionally. "Pots de crème are so hard to find that when you see one you want it fiercely," she says. Over the past two and a half centuries most complete sets have disappeared. Her collection is largely singles.

Nevertheless, after fifteen years Magriel has managed to build a collection of close to 150 *pots de crème* and she is still hunting. The cups date from the mid-1700s to the early 1900s and include examples of Sèvres, Worcester, Wedgwood, and Meissen. "Very few people selling *pots de crème* at antiques sales and shows seem to know what they are," says Magriel, "even those knowledgeable in the history of ceramics."

Examples sometimes turn up in unlikely places. Drifting around the second floor of an antiques show in Connecticut a few years ago, Magriel noticed from a distance a booth filled with rugs. She caught her breath because she saw that perched on a little table among the carpets was a set of delicately colored *pots de crème*. Approaching, she saw they were decorated with sprigs of spring flowers and stood on a footed tray with the center cup raised on a pedestal. The rug dealer had no idea what they were and didn't care. Magriel ran for her husband and the two poker-faced collectors bought the set of 19th-century Worcester at a bargain price.

On a recent trip to Paris, the Magriels scoured the 250 shops at the antiques center Le Louvre des Antiquaires for *pots de crème* and found one solitary piece, a 19th-century Russian porcelain decorated with a ducal crown.

Auction finds are often costly. Magriel happened on a set at a Sotheby's pre-auction viewing of objects from the Jack and Belle Linsky collection, other pieces of which belong to the Metropolitan Museum of Art. She spent a sleepless night thinking of the royal blue and gold cups and their covers topped with gilt tulle. The Sèvres, circa 1759. The next day she took the plunge. The set is one of her earliest and most

valuable. Yet she doesn't play favorites. "I don't care if they're patterned or plain. I'm drawn to them all," she says. However she will only consider those in mint condition, with one handle. "The two-handled ones were probably used for hot chocolate," she says dismissively.

Magriel's ultimate criterion for acquisition is what will look pretty on her table, not the marking or the value. In her house, *pots de crème* are displayed, but they are also meant for use. Family and friends have declared the *pot de crème* dessert

mandatory at all dinner parties and family events, even Thanksgiving. People have favorite pieces that they ask for, and the Magriels once gave a large dessert and coffee party during which she managed to use almost all of the collection at one time.

On the table these perfect little pieces evoke the elegance and luxury of aristocratic 18th-century dining. In a recent exhibit in France of re-created royal table settings, "Versailles et les Tables Royales en Europe, XVII à XIX siècles," *pots de crème* from the Sevres factory were shown on the tables of Louis XV, Christian VII of Denmark, and Catherine II of Russia. Mary Magriel says that she is sure the stylish Madame de Pompadour used *pots de crème* at her table, too.

Antique-porcelain dealer Wynn Sayman of Richmond, Massachusetts, theorizes that *pots de crème* are scarce because they were only produced in small numbers to be used on special occasions. "Often, though not always, they were made separately and in a different pattern from the larger dinner service," he adds.

Complicating the history of this small object is a second use for covered cups: holding hot gravy to accompany an entrée. Says Clare Le Corbeiller, a decorative-arts curator at the Metropolitan Museum of Art, "In the eighteenth century this shape was called *pot à jus* [juice or gravy in French], yet it seems always to have been part of a dessert service, at least at Sèvres." A list of fabrications from the Mennecy factory in 1762 shows "72 *pots à jus*" for the royal table.

Mary Magriel's pots will continue to be used for chocolate cream, however, and her recipe appears on this page. ■

MARY MAGRIEL'S CHOCOLATE CREAM

Serves 6

8 ounces (½ pound) bittersweet chocolate

1½ cups half-and-half

½ cup whipping cream

Dash of salt

5 egg yolks, well beaten

1 tablespoon rum

Whipped cream and shaved bits of chocolate for garnish

Combine the first four ingredients in a double boiler over very low heat. Stir until the chocolate is melted and the cream is just scalded. Dribble in the egg yolks. Blend in the rum. Stir over low heat until slightly thickened, for about five minutes. Pour into six pots de crème. Cover and refrigerate for at least one hour. Just before serving, top with a dollop of whipped cream and sprinkle with shaved chocolate.

Cynthia Magriel Wetzler, the daughter of the collector, is a writer living in Pound Ridge, New York. She has a regular column in The Pound Ridge Review.

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# And the judges' decision is...

**We always look forward** to the judging process that precedes our annual October publication of the ten best showhouse rooms of the year. Each year hundreds of showhouse rooms are decorated to earn money for worthy causes around the country. Charities benefit while the designers revel in the freedom to please only themselves, and the public has the pleasure of seeing beautiful spaces filled with ideas to take back home.

For months preceding the judging, our editors visit and photograph rooms that will be the year's contenders. Then on one of the warm afternoons of early June a group of decorators join Peggy Kennedy and me in House Beautiful's conference room to judge the nominees and pick the winners. Our one rule is that a showhouse can win only one award, a rule that is sometimes painful to enforce because some of the houses are filled with strong contenders. Because we want to represent the best work from around the country, however, we always discipline ourselves to stay within our rule.

This year Peggy and I were joined by designers Libby Cameron, Greg Jordan, Joseph Lembo, and Charlotte Moss, along with Corliss Tyler, the creative force behind Takashimaya's exquisite new shop on Fifth Avenue in New York. After sipping tea, munching on cucumber sandwiches and tiny pastries, and gossiping a little, we each voted for our top ten, interested in seeing whether our choices would be shared by the others.

It was obvious that the judges were impressed with the quality of the work on view and were clearly enjoying an opportunity to review what was happening in decorating around the country. This is one of the pleasures of editing House Beautiful—to discover talented new designers, to bring them to the attention of their peers and of our readers.

In this year's winning rooms you will notice color creeping back into a field that remains largely monochromatic. You will see a continuation of the trend toward simplicity and a modern viewpoint, even in traditional rooms, that seems right for living in the nineties.

*Louis Oliver Grop*

EDITOR IN CHIEF



# Showhouse winners for 1994

**Every year decorators are invited to create their dream rooms for designer showhouses across the nation, then House Beautiful's jury has the fun of picking the best of the lot. This year's winners are clean-lined, classically influenced rooms using natural materials**

BY CAROL PRISANT

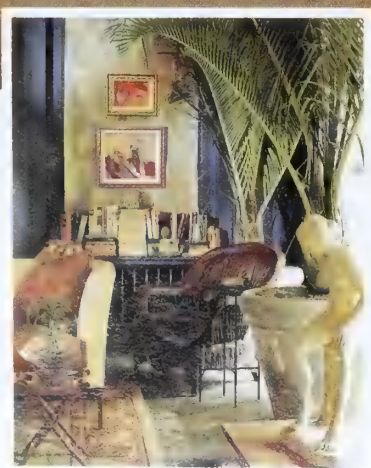
For this small study at the Kips Bay Boys & Girls Club Decorator Showhouse in New York, Paul Siskin conceived a tongue-in-cheek office for Sigmund Freud. Note the comfortable, centrally placed sofa, the discreetly angled Regency armchair, and the suggestive head on a table beyond. Freud's original study, too, contained tokens of Egypt, such as the photos of the Pyramids here and the lone papyrus stalk next to the burl elm chair. On the chimney wall and beneath the chair rails, the paint technique is "Stucco Veneziano," a multi-layered mix of pigment and wax that produces a rich, leatherlike surface. The 1930s patterned rug echoes the checks of the chair and curtains. High-strung visitors to the analyst's study would be soothed by the cool blue and green pillows and tray of soft, touchable moss on the suede ottoman.











It was a gamble for Stuart Schepps to spurn conventional floral chintzes in this garden room at the Mansion in May Designer Showhouse of the Woman's Association of Morristown Memorial Hospital in New Jersey. He settled instead on "oceanic" walls and grottoesque lighting. "Why not experiment?" he says. "After all, if I can do a room straight out of the textbook, my clients can too, and what would they need me for?" Schepps intrepidly hung a mandarin red painting against a marine blue background, and the canvas virtually throbbed; paintings and sculpture of nudes and bathers artfully suggest the out-of-doors; natural light filters through the leaded glass screen in front of the window. Woven raffia and silk on the sofa, wicker chairs, and a vegetable-dyed Tibetan rug all nicely express nineties political correctness. Mies van der Rohe's sleek glass-and-steel coffee table might make even a die-hard modernist feel at home in this garden room.

**Two new takes** on garden rooms: a shadowy grotto just hinting at the out-of-doors, and an appealing dining spot awash in plants and sunlight



**Michael Roberson** had a special reason for choosing chenille-like fabric for the cushions on these dining chairs. "It looked so much like those bedspreads I remember," she said, "I couldn't resist"



The usual choices for sunrooms are plants and chairs, but with one hexagonal dining table, Michael Roberson has turned a brick-floored conservatory at the Alexandria Decorator Showhouse in Alexandria, Virginia, into a sunny spot for lunch in the winter and dinner in summer. Curtainless windows are covered with solar film to reduce UV rays, but allow full light through for the growing plants. Anchoring the room is a flower-festooned black iron mirror, a near match to the sconces, which are original to the house. The newly antiqued glass of the mirror cuts glare, and its clever placement as an illusional third wall of glass reflects the fresh green prospect of the garden beyond. Gentle panels of sheer cotton, softening the brick wall and adding privacy, suggest an alcove for the linen-skirted dining table. Roberson's modern wicker dining chairs are stained "the color of an old dock."





A simple formula guided Beverly Balk in planning her cool summer living room for the Castle in Sands Point Designer Showcase on Long Island: "No artificial anything." (The one exception is the imitation sisal carpet, which is far better suited to a damp stone floor than the real fiber.) A long way from cozy, this huge room with its solemn Gothic windows required several seating areas to humanize its scale. Even Balk's favorite oversize furniture seems small in the space. Her pure white scheme provides crispness against the gray stone walls, and the muslin-covered Anglo-Indian furniture, the cotton table skirt, the gauzy curtains—and even the witty antlered coatrack—are all fresh and natural looking. Balk considered herself lucky to have found three identical hall huteries to cluster above the skirted table.

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To honor the great designer Billy Baldwin who once lived on Nantucket island in Massachusetts, Matthew Patrick Smyth decorated a small living room at the Nantucket Designer Showhouse with an update of Baldwin's own clean, simple style. The sofa, chairs, and coffee table are licensed reproductions of Baldwin designs; they are covered in the woven raffia and Nantucket cotton that the late designer himself often used. The black-framed mirror actually came from Baldwin's former apartment, but the floor lamp and side table are Smyth's own sympathetic designs. Yankee seaport details include the simple, almost saillike window treatment, an Oriental carpet (like the ones New England trade ships brought home), and a painted dinghy model on the coffee table.



## In the creamy, streamlined living room of a Beaux Arts house in Washington, D.C., David Mitchell proves that “modern design definitely works with classical architecture”

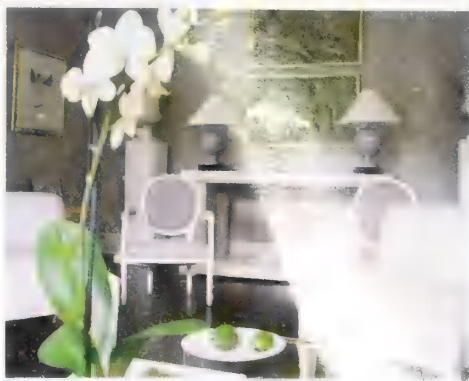


Foreseeing the imminent return of “just a little luxury—a touch of thirties and forties style,” David Mitchell promoted his idea with a room for the National Symphony Orchestra Showhouse in Washington, D.C. In it he used strong, graphic furniture in sandblasted oak and maple; black-bordered, sewn-stripe curtains; pillows with mossy trims; and walls and woodwork in a rich magnolia shade. Equally sophisticated is a group of graphic paintings and a Philip Trager photo. The new glamour also tolerates a little junk, such as found finials and barbells. African masks are mounted on stands, then neatly stacked on wood wall brackets. One last playful touch is a garden for city-dwellers—a box of Kentucky bluegrass.





## The “lean and well-edited” rooms of Charles Spada and Tom Vanderbeck have won these designers top-ten honors three years in a row



“Edit, edit, edit,” says Charles Spada, who likes his work to be “as lean and well-edited as a Woody Allen movie.” But there’s nothing *Annie Hall*–ish in the polished and elegant living room he designed with his partner, Tom Vanderbeck, for the Lyman Allyn Art Museum Benefit Showhouse in New London, Connecticut, which also benefits the Child and Family Agency of Southeastern Connecticut. The walls, furniture, and even the quarter-height screens are sleekly upholstered in a single soft-gray fabric, a scheme that emphasizes the room’s classical moldings. Against this restrained background even the glinting brass gallery rods supporting framed intaglios have significance. Gilt antiques and picture frames make a glowing contrast to the real and faux stone of large urns and a painted console. Symmetrically placed and paired armchairs, French paintings, and faux-stone lamps exemplify a pure and timeless sense of order.

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Allan Reyes imagined cool ocean breezes blowing through this bedroom at the Palm Beach Decorator Showhouse, West Palm Beach, Florida, and it only took a mix of more than forty different blues to evoke them (26 in the Hermès scarf on the bed canopy). Afloat against the delicious periwinkle walls are seashell pictures and bed linens, and a shell-carved crest rail on an antique open-arm chair. "One good French or Italian armchair softens a room up wonderfully," says the designer. The windowpane-check bed curtains are nicely compatible with the lace dust ruffle. Unexpected touches include a canvas floorcloth with ultramarine blue "grout." The panel behind the headboard blocks out an unnecessary window.

"You become tired relatively quickly of strong colors and prints," Jeff Lincoln observes, "so I usually try to avoid them." Avoid them he did in his bedroom for the Locust Valley Showhouse in Locust Valley, New York; few could follow such instincts better than a third-generation decorator (through his grandmother and father). This clean and quiet bedroom is neutral yet subtly patterned. Fabric is underplayed here. Colors aren't "matchy," either, where stripe-on-stripe walls, table covers, and a sisal rug are all deliberately uncoordinated. It is the interesting interplay of line, square, and rectangle that fascinates Lincoln. He left the iron four-poster bed without hangings "for geometry and scale," and the large antique engravings of French harbors were deftly placed in two tiers to lend height.





## Brian Killian chrome-plated all the hardware in this bed- room because "We're coming out of the golden age and enter- ing the age of silver"

Brian Killian's updating of this "grandfather's bedroom" at the Junior League of Detroit Designer Showhouse in Grosse Pointe Farms, Michigan, transformed the old gentleman into a Renaissance type, one who likes art, stamps, and shiny, moderately heavy metal. (The sculptural aluminum chair from Knoll is one of Killian's great favorites.) A massive mahogany wall unit shelters the bed, book collection, and an Al Held drawing. Windows are curtained in a chartreuse alphabet-print fabric (a nod to an elder's erudition), and dark bare floors gleam.

For more details  
see Reader Information

ENTERTAINMENT















# Listening to Quilhaut

*In decorating his farmhouse  
in France, designer Vincent Dané  
took his instruction from the  
old structure itself*

Quilhaut (ABOVE) has a hipped roof of flat terra-cotta tiles typical of the Béarn region. LEFT AND BELOW: In the larger of two drawing rooms, an 1860 American quilt its owner calls "painterly," and an L-shaped banquette from neighboring Les Landes, Dané's childhood home.





**A derelict farmhouse** of previous distinction could not hope for a more compassionate rescuer than Vincent Dané. While rehabilitating Quilhaut, his retreat in the Béarn region of France, Dané followed the spirit of its original ax-hewn walnut floorboards and plaster walls whose naive beauty owes everything to their roughness and unevenness. When it came time to call in a decorator—namely Dané himself—he had sent from his home in London a collection of handsomely faded vintage English document chintzes. But Quilhaut—Béarnais patois describing the romantically perched position of the circa-1780 house built above a stream—protested. And its owner listened.

“Because Quilhaut is so gutsy and manly, I saw right away that the chintzes would seem wishy-washy and pretentious,” says Dané, a French textile-designer whose home furnishing fabrics are sold through the British company Melissa Wyndham & Vincent Dané Ltd. He is also an antiques dealer and has a stall at the flea market in Petworth, Sussex.

“In order to achieve the simplicity the house demanded, I mostly used beefy checks on the seating and plain muslin at the windows,” explains Dané. “The furniture is either provincial or what I call ‘junk.’ I would love to have 18th-century things, but since they are so expensive, I always find some amusing way of dressing up other pieces of little or no value, like the pine cupboard in the living room that I painted over in wide gray-and-white stripes. Geometrically patterned English Regency and American quilts also supply a lot of the decoration throughout the house.”

Another of Dané’s decorative tools at Quilhaut was color. Terrified of introducing the wrong color in the wrong value, Dané first painted all the rooms white. The resulting backgrounds—clean, blank, and neutral—cleared his head, giving him the confidence to embark on a color campaign that washed most of the rooms in soft shades of yellow, pink, and blue. No attempt was made to hide the brushstrokes with which quicklime, mixed with natural pigment, was applied to the old meter-thick walls.

Honoring the history of the house and respecting its soul did not rule out whimsy. “The small drawing room is the one place where I allowed myself a little madness,” says Dané. “I had just arrived from London. It was raining. So I went into town and came home with all these cans of different colored paints. Stylized oak leaves, the motif I wound up painting directly onto the walls, were inspired by Matisse. And the whole thing was done freehand.”

The designer knew he had succeeded with Quilhaut the first time someone told him he would never guess it was the house of an antiques dealer. “I like to think,” Dané says shyly, “that mine is more like the house of an artist.”



Vincent Dané painted his grandmother's cupboard with stripes. In the drawing room, Matisse-like squiggles were applied fresh to the plaster walls. The bed is an 18th-century French item by Jean Charles Beresford-Clark.










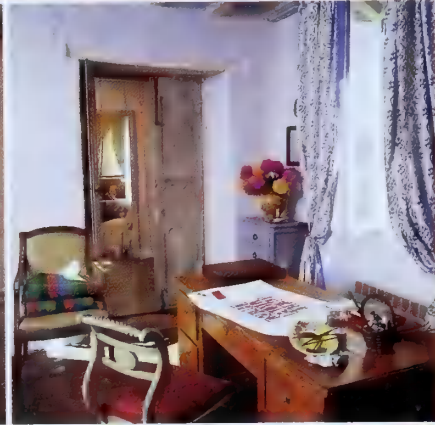
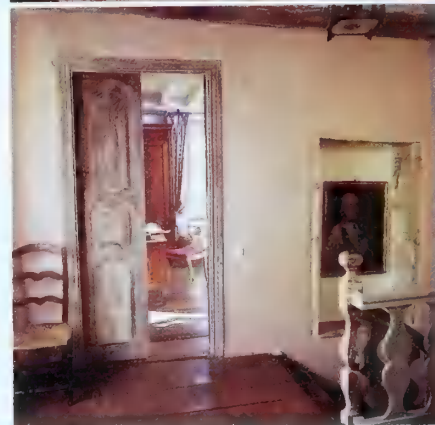






A table set for lunch under the pergola wears a vintage French tablecloth. The house overlooks the Gave des Saisons, a stream that supplies the background music. Facade stones in *fougère* (fern leaf) pattern are from the bottom of the *gave*. OPPOSITE TOP: Dané built the scalloped shelves in the kitchen. The zinc-topped table is from Cath Kidston in London. OPPOSITE BOTTOM: Kitchen entry to garden.







In Dané's bedroom, muslin draped from a piece of 18th-century pelmet is held by Regency tiebacks. Quilt is English Regency; rug is Persian. The low chair's pink cotton was designed by Dané. OPPOSITE TOP: Ruffle on the mantel shelf keeps smoke down, is a local tradition. OPPOSITE CENTER LEFT: Stair landing in the oldest part of the house. OPPOSITE CENTER RIGHT: Dané designed the cotton at the window. Pine desk from Les Landes is in Louis XVI style. OPPOSITE BELOW: Bathroom on the upper floor.

For more details, see Reader Information







# An insider's autumn

*Living with flowers is second nature to Spruce Roden, whose Connecticut garden overflows into his home and flower shop*

An 18th-century style prevails in the parts of Roden's house that survive from 1788. Truffle the basset hound stands guard in the sleeping room (ABOVE), now the foyer. Roden painted the cedar paneling—tacked on in the 1960s—a colonial white and covered the exposed granite fireplace with a pinecone garland. He bought the tiger maple Sheraton chairs at auction, the earliest modelier of Pierre Deux. OPPOSITE: A cutting border of dahlias flourishes in the double-dug soil.













BY CHRISTINE PITTEL  
 PHOTOGRAPHY BY RICHARD FELBER  
 PRODUCED BY DARA CAPONIGRO

**Nobody does flowers** quite like Spruce Roden, co-owner of VSF (Very Special Flowers) in New York City's Greenwich Village. His bouquets look as if they're still dripping with dew from the garden, featuring peonies, phlox, larkspur, and Queen Anne's lace at the height of summer, then shifting to dahlias, hydrangea, bitter-sweet, and other berries and fruits in the fall. There's always something unexpected—like thistles—in the mix.

Naturally his Connecticut country house and garden reflect that same sensibility. Ingeniously, he endows this commonplace Colonial, disfigured by awkward additions, with more distinction than it originally possessed. "I was going to renovate the house historically until I realized there was very little history left," says Roden. Voluptuous

Roden renovates one room at a time, then recovers; until he tackles the living room (ABOVE) he has made it lively and light, with a dappled-gold quilted throw and pillows by Manuel Canovas. LEFT: The foyer, with the 18th-century chair-table set for dinner. BELOW: Spruce among the dahlias.











Roden added the pillared porch (BELOW) and planted the front yard with pumpkins. LEFT TOP: A souvenir basket from a walk in the woods, brimming with spiky gray artemisia, lamb's ear, reddish-brown oak leaf hydrangea, purple sage, and assorted berries. LEFT CENTER: In the kitchen, a different William Morris fabric by Sanderson on each chair. BOTTOM LEFT: Delphinium, monkshood, didiscus, and tweedia in an Italian faience pitcher. OPPOSITE: A galvanized pail holds dark red sedum and hydrangea tarda, which starts out white then turns green in the center and blushes pink in cold weather.



curtains hang at windows and doorways and puddle on the floor. "I saw *The Woman in White* on Masterpiece Theatre and totally lost myself in that strong neoclassical decor." In the new kitchen, there is room for everyone to chop and talk and then sit down to dinner in luxurious wing chairs pulled up around an Irish pine table. Sliding glass doors open to the garden and let in the last glimmers of light. "Since I have modern appliances, why not a modern window?" asks Roden. "Besides, I wanted to bring the outdoors in."

When he opened the shop twelve years ago, garden flowers were scarce at the market, so on his ten acres he planted foxglove, tweedia, and beds of fragrant old roses, bordered with black pansies and wild strawberries. Columbine flourished until the rabbits put it on their menu, and he battles constantly with woodchucks and deer. Roden gardens organically. "The first years are tough, but once you've restored balance, nature tends to heal itself."

After a weekend of pruning, Roden brings the bounty back to the shop and starts composing. Crabapple branches and unusual foliage add texture. "I like a dappled effect," he explains. "Making a flower arrangement is something of a sacrament. Seeing the beauty of these bits gives me a reverence for the totality of our world."









In the master bedroom (LEFT), handsome 18th-century-style paneling hides cedar closets. A shipbuilder crafted the unusual ceiling. The acorn finials on the four-poster echo the oak leaf and acorn-patterned fabrics—a Cowtan & Tout wool damask on the Knole-style sofa, a Clarence House linen damask bedspread. ABOVE: Roden marbled the bathroom walls and mantel, where pansies fill a 19th-century American lead vase. BELOW: Unbleached cotton curtains and a lacy horseshoe chair.

For more details, see Reader Information



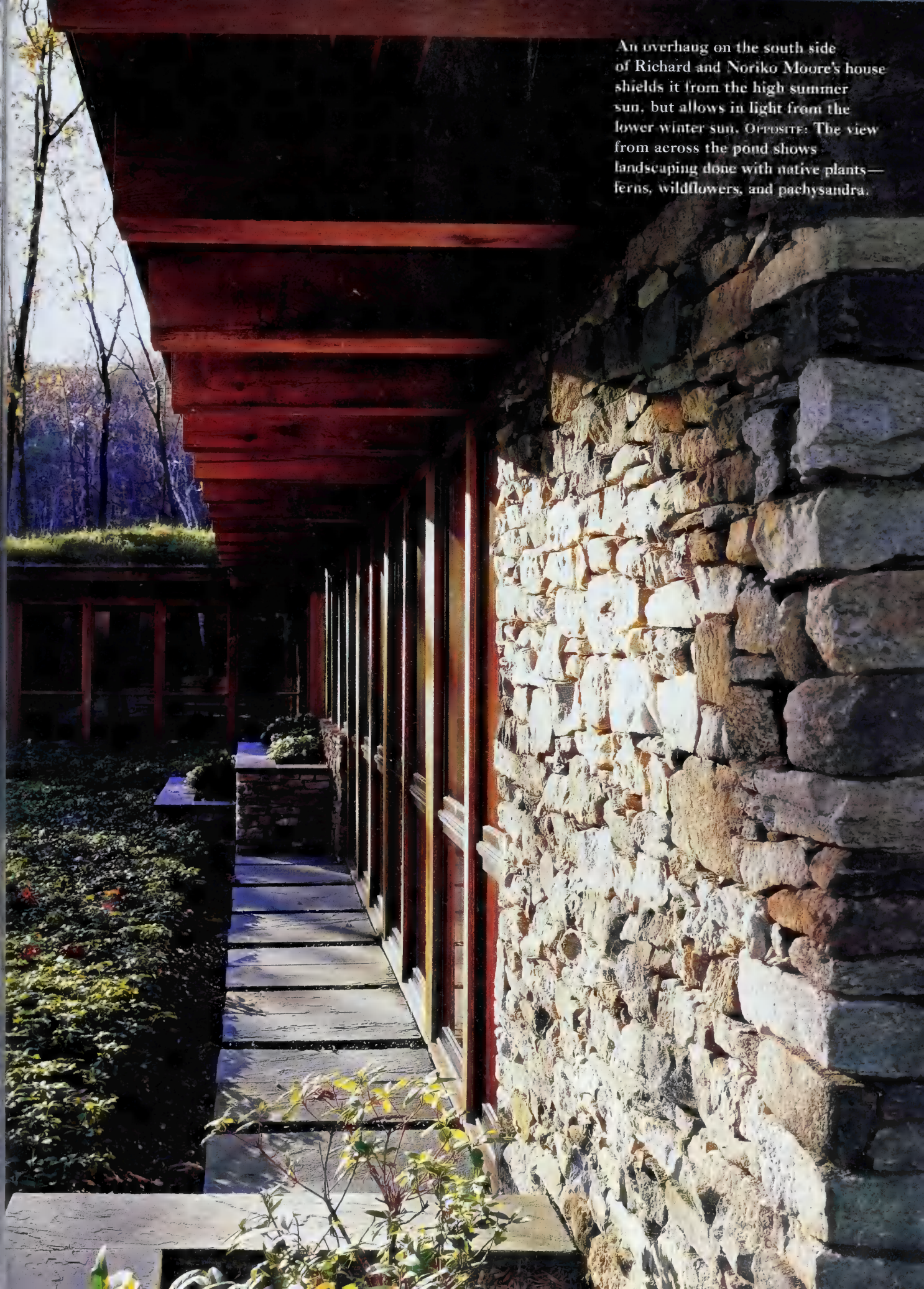




# Earthly pleasures

Created with native earth, stone,  
and wood, a serene retreat harmonizes  
with the New England landscape



A photograph of a modern house. On the right, a wall made of rough-hewn, light-colored stones is visible. Above it, a dark wooden overhang extends across the top of the frame. To the left of the stone wall, a series of vertical wooden slats or a screen runs down the length of the house. A wooden deck or walkway is visible in the foreground and middle ground, leading towards the house. The background shows a wooded area with trees and a hillside under a bright sky. The lighting suggests a sunny day, with strong shadows and highlights.

An overhang on the south side of Richard and Noriko Moore's house shields it from the high summer sun, but allows in light from the lower winter sun. OPPOSITE: The view from across the pond shows landscaping done with native plants—ferns, wildflowers, and pachysandra.





BY SUSAN ZEYON  
PHOTOGRAPHY BY  
NORMAN McGRATH

**Driving to the end** of a certain dirt road in rural Connecticut takes you to a pond surrounded by a thicket of lush green ferns and wildflowers shaded by tall red oaks. At first glance a visitor might not notice that in a nearby knoll is tucked a house, its north side and roof covered with soil and a mix of native plants, the stone of its walls looking like a natural element in the old New England farm landscape.

For eight years the owners of the house, Richard Moore, a graphic designer, and his wife, Noriko, a weaver, spent their weekends camping out on the property, designing houses in their heads while the land was cleared and a stream was dammed to create a pond. They finally concluded that none of their designs seemed as appealing as the unspoiled landscape itself. Moore had recently worked with architect Alfredo De Vido on an energy conservation project and asked him to collaborate on an environmentally friendly house, one that would have a minimal impact on the land.

The two men used materials native to the region—red oak posts and beams, and walls of local stone—to blend the house with the landscape. All of the rooms face south through a wall of windows to the view of the pond. Because earth remains at a constant temperature, the sod roof planted with natural flora helps cool the house in summer, and on winter mornings when the couple wake to see the frozen pond mirroring the snow that covers the landscape, the house remains cozy under its blanket of earth.



Top: The heavy planted roof is supported by oversize beams.

Above: Two walls of windows open the living room to the outdoors. The plan shows how most of the rooms were placed on the south side so windows face the pond; the studio on the north side is open to the southern view across the hall.

- 1. Entry
- 2. Master bedroom
- 3. Guest bedroom
- 4. Living room
- 5. Kitchen
- 6. Studio
- 7. Bath
- 8. Front porch



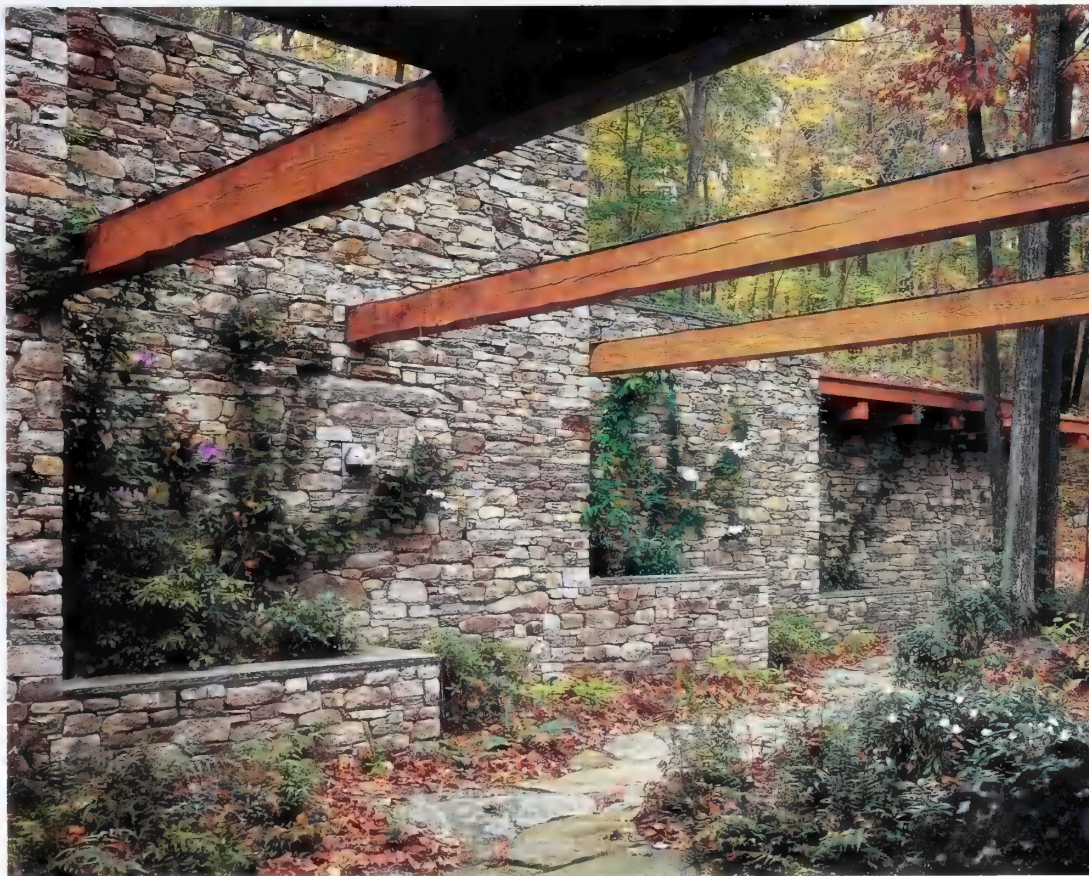




*“In the Japanese tradition, the house draws a transparent line between indoors and out,” says owner Richard Moore*

ABOVE LEFT: A row of skylights that runs the length of the house brings light into its windowless north side. The view toward the dining room shows the stone wall surrounding the fireplace and the bluestone floor that runs the length of the house. ABOVE RIGHT: Noriko Moore hung canvas beneath the ceiling lighting fixtures in the master bedroom, as well as in other rooms throughout the house. Richard Moore designed the bed. RIGHT: He also oversaw the placement of the stones, meant to make the walls appear like old field fences made without mortar. Posts and beams were hewn from mature red oaks found on the property.

For more details, see Reader Information





# Playing with tradition

*New furniture from a venerable American company mixes with antiques and contemporary art for a look of easygoing sophistication*







BY ALICE GORDON  
PHOTOGRAPHY BY KARI  
HAAVISTO  
PRODUCED BY SARAH  
KALTMAN

**When young decorators** in the 1980s mixed Louis XV with Alberto Giacometti, the design world gasped—with delight. By now the eclectic approach to furnishing rooms is widespread; it has been proven that a combination of different styles of furniture and objects offers endlessly interesting decorative possibilities, and major furniture companies are paying attention. Recently House Beautiful decided to tease tradition by using a variety of pieces from the North Carolina firm of Thomasville Furniture Industries in a 19th-century farmhouse on the Hudson River in upstate New York. The result is rooms that feel lived-in, in the best sense of that phrase—full of sensory and aesthetic engagement.

Apart from its enviable site overlooking the great river, there is nothing unusual about the house; it has generous windows, medium-height ceilings—standard features that might be found in a suburban house in Kansas or an apartment in Chicago. It is not overwhelmingly “country” instead of “city,” or colonial instead of contemporary. In short, the house proved a tempting laboratory in which to mix the old and the new, the rough and the smooth, the traditional and the cutting edge.

Each piece of furniture from Thomasville, which is celebrating its ninetieth anniversary this year, was chosen with an eye for simplicity, gracefulness, and

In the sunny living room (LEFT), Thomasville's wing chair, armchair, and bench are upholstered in pale tones. Paintings on mantel by Heather Hutchison. Iron basket from Lexington Gardens; Provençal jar from Rooms & Gardens. Throw pillows in Sporting Porto Cervo Check (wing chair) and Torsades, both from Camargue Limited.



*Each piece  
of furniture from  
Thomasville  
was chosen with an  
eye for simplicity,  
gracefulness,  
and lightness  
of shape and line*







The living room's furniture is mostly from Thomasville's Country Inns and Back Roads collection, introduced in 1990. OPPOSITE: Griswold console with Morrison Clark Windsor chairs. Seat cushions in Colefax & Fowler's Lincoln damask from Cowtan & Tout (also on sofa throw pillow). Painting by James Brown. Sofa wears Thomasville's Domain, a linen-cotton blend. Painted table from Nancy Corzine, shutter screen from Treillage. This page, TOP: Farrington House cupboard holds Wolfman-Gold plates. Painted chair, Amy Perlin Antiques; cashmere throw, Pierre Frey; antique carpet, F.J. Hakimian; ebony candlesticks, Aero Ltd. ABOVE LEFT: On Chippendale piecrust table (from the Mahogany collection), lamp and shade from John Saladino Furniture. ABOVE RIGHT: Deerfield demilune console.





Thomasville's Leeds County low poster bed (TOP) is from the Country Inns and Back Roads collection; coverlet is Four Seasons linen from Brunswick & Fils. On one club chair is an embroidered velvet pillow from Marion Couturier. Oyster linen for curtains from Hamilton Adams; mirror over fireplace from William Lipton. ABOVE LEFT: On a Tarbelle side table by Olivier Gagnère (Neotu), an antique comblike chair from James H. Gallery. ABOVE RIGHT: Old painted chair from Paula Rubenstein. Small Tidewater sideboard. OPPOSITE: Fruit on a Wolfman-Gold salad plate above a Tyrtti side chair. Bedside table from Hope & Wilder.

For more information, see the Reader's Information and Prices & Sources.

lightness of shape and line—the sofa is the only heavy piece in the house. Upholstery fabrics with any brightness, crispness, or shine to them—qualities that signal “new” or “formal”—were avoided in favor of pale cotton and linen solids and patterns that look to have been faded by sun and softened by time and use.

Fine line was also the criterion for occasional antiques, while newer pieces in the tableaux were selected for texture as well. To support a feeling of mellowness, antique rugs cover the floors. The airy, daylit rooms are kept bright at night with modern lighting, and at all times the mostly modern works of art enliven the atmosphere.

The whole of any interior can only be exemplified by its parts, and in this decorating experiment even one part—for example a corner of the living room where a whimsical modern vase tops a solid country-style console next to a spindly Windsor chair beneath a provocative painting—says a lot: welcome to untrendy, comfortable rooms where you are in control. And just relax.



*Throwing an  
old velvet pillow on  
a new cotton  
chair, hanging a  
shiny mirror against  
rich-colored wood:  
spirited ways  
to achieve balance,  
contrast, and  
a pleasant surprise*







# An unregenerate romantic

*Fashion photography stylist Helie Robertson sees her profuse farmhouse garden in northern California as a stage set for her own untrammeled imagination*

BY LYNN FREED

PHOTOGRAPHY BY COOKIE KINKEAD

PRODUCED BY JODY THOMPSON-KENNEDY

**"High funk, low tech,"** is how Helie Robertson describes her style. And then, with a sly smile, she adds, "I'm an ex-hippie." So this is where an ex-hippie comes to live out her dreams—an 1890s brown shingle farmhouse in northern California's Marin County. Furnished in muted browns and mauves, the house is now a charming mélange of American country, Arts and Crafts, Art Nouveau, and south-western styles. There is stained glass, old wooden art pottery, butcher block, carved wooden mirrors, cast bronze and, of course, an enamel stove.



Adding further whimsy are a natural wood staircase that dead-ends at the ceiling, antique tin cars without wheels, a model of a plantation house with a miniature banana tree occupying one end of the dining room table.

Robertson grew up in Hawaii, which is where she started gardening as a child, spending a third of her weekly \$1 allowance on moss, and then imagining the "teeny-weenies" who could be living in it. Even today, Robertson is an unregenerate romantic. "I just want a feeling of careless abandon." Small, wiry, and sun-browned, she is girlish in a pair of bib overalls and *zoris*.

She leads the way to what she calls her outdoor "garden room," a profusion of climbing roses and bearded iris, delphiniums, California poppies, daisies, all enclosed by a fence on which pippin

apple grows. **THIS PAGE:** "Garden room," top, with coreopsis and delphiniums. Between the fence posts, she is growing pippin apple and California poppies. **ABOVE:** A grape arbor with intertwining 'Cecile Brunner' roses and a white 'Interlaken' grape that won't show up until late summer. The garden swing is propped up on old wooden milk boxes; impatiens grows in a hanging caliche pot. **THIS PAGE:** An ancient pippin apple tree with climbing 'Peace' roses and California poppies.









apples are to be espaliered. The garden at the start was rather formal, she explains, almost medieval, with small regimented shapes. But such order was not for her. So she began again, using her grandfather's hose trick.

What her grandfather had done as a landscape gardener was to string hoses together and then kick them into curves and undulations to shape a border. Robertson did the same. "I got these irregular shapes and it was perfect," she says happily.

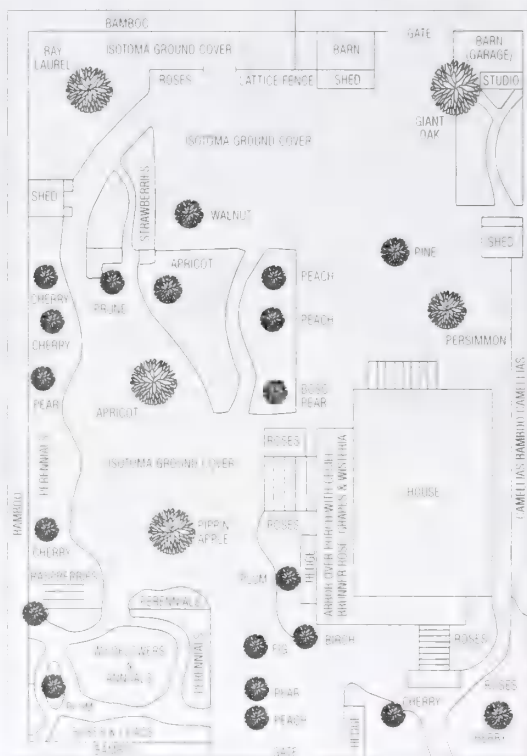
Robertson takes her inspiration from wild English cottage gardens, but she makes no attempt to blend colors or adhere to rules. What's more, if weeds run rampant over one section of the garden, she can be cool about it. For the time being.

Her property covers almost half an acre. As a stylist and coordinator for fashion photos, Robertson cannot garden full-time and only has help two or three times a month. Luckily, the careless abandon of her garden is much in demand for photo shoots, some of which she sets up herself.

The original farmhouse used to

stand in the middle of a vineyard. The two old sheds that Robertson uses for potting and storage are still much as they were. "I love that once-green weathered look," she says, "and have no intention of ever painting them. Everything here is an illusion. If you were to lean up against this post, the finial would fall off. It's all a bit of a stage set, imagination run wild, everything on its last legs."

So is her favorite pippin apple tree, now hollowed out, which she is grafting onto other stock. There are also fig, peach, and persimmon trees, kiwi vine rampant over a fence, big old floppy roses, wisteria growing into a Dutch elm, an old birdcage from the flea market, old wheels, old garden furniture everywhere. And then there's the bamboo hedge around the perimeter of the property that Robertson loves for its tropical feel, and for the privacy it provides. But not for the marauders it entices. "I'll look up," she says, "and I'll see a band of visiting Laotians picking bamboo shoots to cook with." Even an ex-hippie sets limits on anarchy in the garden.



Robertson bought her property because the weathered garden sheds and the house reminded her of her native Hawaii. **ABOVE:** The garden plan. **TOP:** California poppies. **OPPOSITE, CLOCKWISE FROM TOP LEFT:** Delphinium, daisies, and foxgloves in the "garden room"; Oriental poppies; *Erysimum asperum* (in Bol's mauve); a trailing nasturtium tumbling over an old back garden door and a piece of lattice (LEFT); peonies (RIGHT); azalea; and the two adjoining old sheds: Over the shed near the roses is a 'Climbing Royal Sunset' rose, and on the shed with the lantern is a 'Talisman' rose.









"Cecile Brunner" roses cascade onto Robertson's side porch with pots of petunias ('Summer Madness'), pansies, and sweet alyssum. OPPOSITE ABOVE: Another view of the "garden room" shows an abundance of bearded iris, delphinium, California poppies, and daisies. The irregular path was laid out by her hose-kicking method. OPPOSITE BELOW: 'Gloriosa' daisies, cosmos, an arch with climbing 'America' roses suggest an English cottage garden in California.

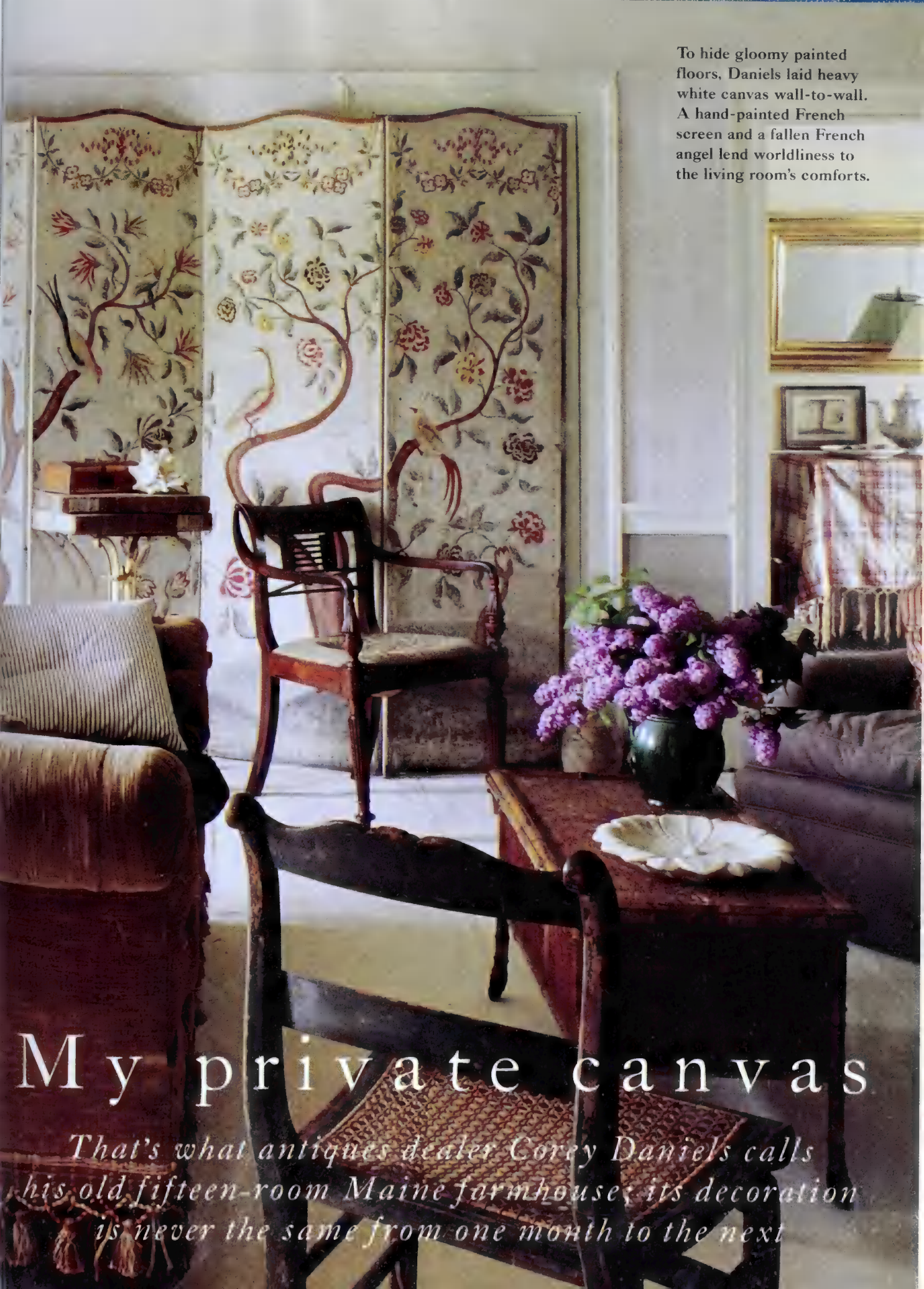












To hide gloomy painted floors, Daniels laid heavy white canvas wall-to-wall. A hand-painted French screen and a fallen French angel lend worldliness to the living room's comforts.

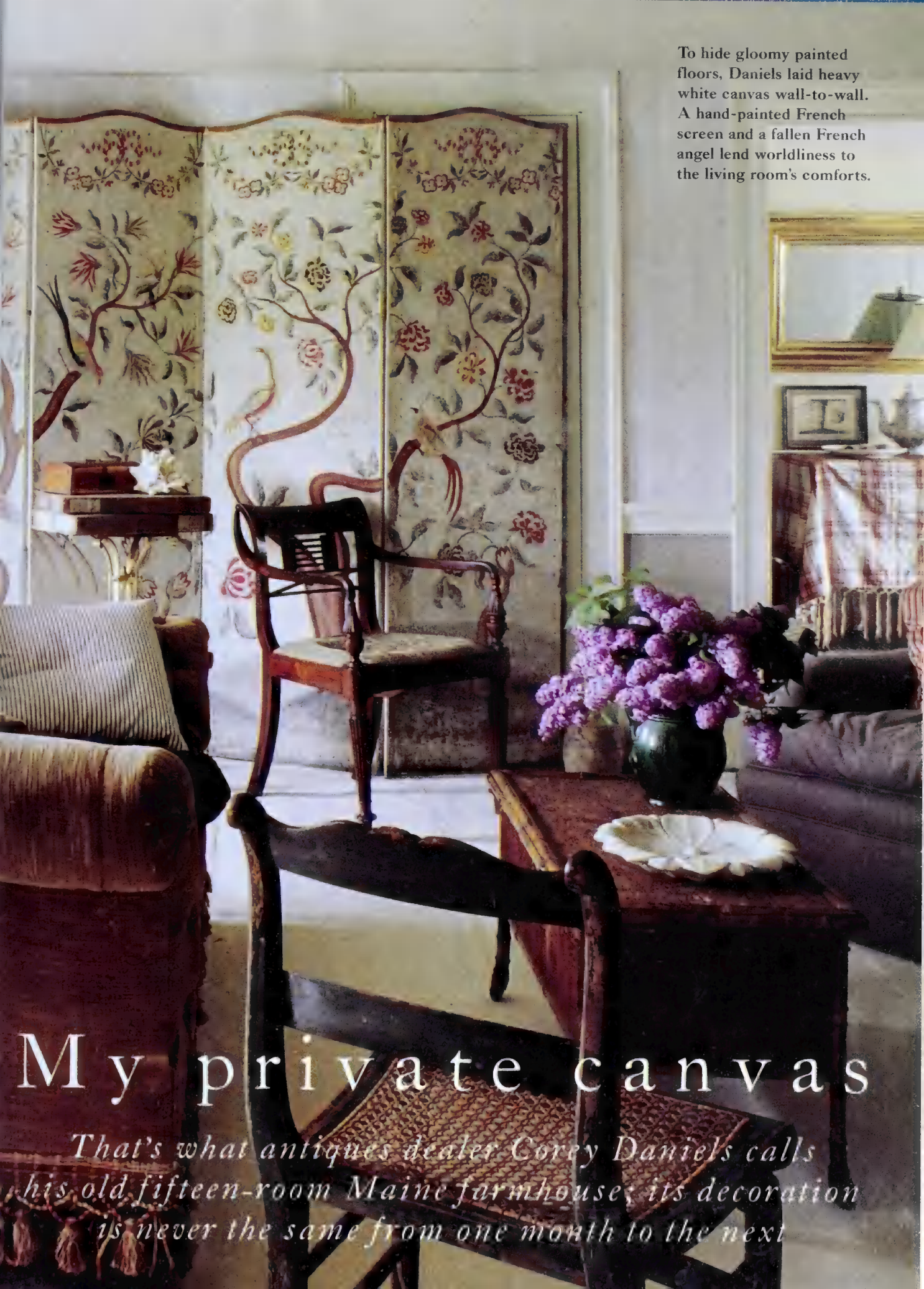
# My private canvas

*That's what antiques dealer Corey Daniels calls his old fifteen-room Maine farmhouse; its decoration is never the same from one month to the next*









To hide gloomy painted floors, Daniels laid heavy white canvas wall-to-wall. A hand-painted French screen and a fallen French angel lend worldliness to the living room's comforts.

# My private canvas

*That's what antiques dealer Corey Daniels calls his old fifteen-room Maine farmhouse; its decoration is never the same from one month to the next*







# *Daniels's sense of serendipity dances through the house*

BY JUNE KURT  
PHOTOGRAPHY BY  
THIBAUT JEANSON  
PRODUCED BY  
CAROLYN ENGLEFIELD

**"For years I'd squirreled** away things I particularly loved," says Wells, Maine, antiques dealer Corey Daniels, "but with no particular idea of where I'd finally use them." When he recently moved his antiques business out of his 18th-century house and into his barn, he found himself with fifteen rooms he could at last truly inhabit. It meant a fresh start with old possessions, but for a man without a lot of free time, it meant a fast start as well.

His first move was to lighten. "There may be a lot of rooms here," says Daniels, "but they're low-ceilinged and not so big. I painted the dark woodwork and window trim white and then I wondered what to do with the dark-painted floors. I didn't really want rugs; to my eye, they're too busy." For one who loves the softness of pale fabric, even worn fabric, his unusual solution seemed perfectly natural: Cover the floors of the living room and parlor with white awning canvas. "It would be great in a summer house too," he suggests.

Changing dark tones to delicate, serene ones was an outgrowth of another, more gradual conversion. For many years dealer Daniels had specialized in Early American antiques, which he still admires. These days, however, he prefers a more varied, almost European look of faded elegance. "I wanted to mix moods and styles within a certain pale palette; not be confined to one period or country." So he looked at the bright English wallpaper he had hung in the living room



That's not wallpaper patterning the front parlor walls (ABOVE), but one of Daniels's happy accidents—he tried to paint with latex over oil stenciling. The young lady on the mantel was portrayed in New England in the 1830s. OPPOSITE TOP: The charm of the old, for Daniels, includes fabrics: He left the used pink toile covering armchairs once cherished by two spinster sisters just as it was. Rather than recover a worn but classic down sofa, he draped it with a sheet made of pure linen. OPPOSITE BELOW: Silver lusterware on a Massachusetts North Shore dresser and the gilded mirror add gleam to a nook of a back entry. Alabaster lamps are Daniels's favorites for their "cool, almost translucent look."







In a dining room where  
sun spills and friends  
gather, Daniels mixes  
country chairs with an  
1820 Federal sofa,  
very properly Bostonian.





## He chooses the room he will eat or sleep in by the season



and it began to seem a little too chipper. Out came the paintbrush again, but a funny thing happened. The primer coat didn't quite cover, and it left a ghostly but distinct image of the original pattern showing through. Loving the faded look, Daniels stopped right there. The painting went on elsewhere: polka-dots on the floors of his tented bedroom, the dining room's sliding glass door converted to "French doors" with painted mullions right on the glass.

"For years I used to look at rooms and think, 'I have to get it *right*,'" he admits. "Imperfection used to bother me. I'd go and reupholster everything. Now I feel much more comfortable with nice old things in original fabrics than something expensively refurbished. With fifteen rooms to live in, I've finally realized that my true home is a state of constant motion." But for all that, there is always a controlled sense of design at work. "For me, decorating is like making a painting or a sculpture," says Daniels, who attended the Boston Museum School.

He acknowledges that visitors sometimes get lost in his house. For example, which room is the living room? There are a possible three or four. That includes the sun-filled dining room with its rustic painted desk from central Europe and its elegant Boston settee—"because I love sophisticated things mixed with the informal."

You never know which of his many bedrooms Daniels is living in at the moment. If the morning light in autumn is best from a certain room, that's where he'll sleep. "I've never been able to clarify what exactly these rooms are for," he admits happily. "They're just my own private canvas."

A Napoleonic officer would feel at home in Daniels's muslin-tented bedroom (OPPOSITE), a ploy to soften exposed beams. His trick to cover the tacks is heraldic trim cut from corrugated cardboard. To lend pattern to putty-colored floors, the designer grabbed a paintbrush and started polka-dotting. The masculine mood is emphasized by a sturdy spool-turned Victorian armchair, at left, paired with an Anglo-Indian ebony chair. CLOCKWISE FROM TOP LEFT: For a touch of the theatrical, a Shakespearean costume hangs against muslin walls. Typical of Daniels's short-term still-lives of old treasures is this one on the parlor's mantel shelf. His bedroom's 18th-century bookcase is a gather-all for favorite fabrics, vellum books. Guests love snuggling into Palais Royal linen sheets and waking to the view of a tidal river.

For more details, see *Wicker Interiors*





SOME HUNGER FOR GREATNESS.  
OTHERS SIMPLY BUY  
OUR NEW GORGONZOLA CHEESE  
AND WALNUT RAVIOLI.

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# And salad makes the meal

BY JANE ELLIS

**Creative cooks** are putting a new spin on salads these days. In lieu of a tumble of greens they are tossing up crisp and colorful combinations of vegetables, fruits, and nuts. Here, from a group of pros, are a few to try at home.

## FENNEL, ORANGE, AND OLIVE SALAD

*Recipe from Sebastiano Cappitta of Isola Restaurant, New York*

- 2 medium fennel bulbs, washed, cored and julienned
- 2 oranges, peeled and sectioned, reserving any juice
- 4 tablespoons extra-virgin olive oil
- Juice of 1 lemon
- Salt and freshly ground black pepper to taste
- ½ cup black kalamata olives, pitted and sliced
- 8 sprigs fresh mint

In a large bowl, place fennel and oranges and toss.

In a small bowl, combine the reserved orange juice, olive oil, lemon juice, salt and pepper and whisk until combined. Pour the dressing over the fennel and oranges and toss. Divide among chilled salad plates and garnish with olives and mint leaves. Serves 4.

## SHAVED ARTICHOKE, ARUGULA, AND CELERY SALAD

*Recipe from Sebastiano Cappitta of Isola Restaurant, New York*

- 2 fresh artichokes
- ½ fresh lemon
- 2 bunches arugula, about 4 cups
- 2 celery stalks, thinly sliced
- 4 tablespoons extra-virgin olive oil
- 1 tablespoon balsamic vinegar
- Salt and freshly ground black pepper to taste
- ¼ cup Parmesan cheese, preferably Parmigiano Reggiano

Trim the artichokes to the hearts, discarding all leaves and the hairy choke. Slice hearts very thinly. Squeeze lemon over slices to prevent any discoloration. Toss artichoke slices with arugula, celery, olive oil, vinegar, salt, and pepper to taste. Arrange greens on chilled salad plates and top with Parmesan shavings. Serves 4.

## HARICOTS VERTS, MANGO, AND TOMATO SALAD WITH WHITE TRUFFLE VINAIGRETTE

*Recipe from Dennis Foy of Dennis Foy's Townsquare, Chatham, New Jersey*

- 1 pound haricots verts, blanched in salt water until tender and drained
- 2 large ripe Jersey Beefsteak tomatoes, blanched, peeled, seeded and diced
- 1 shallot, peeled and minced
- 1 mango, peeled, pit removed, and diced
- 2 tablespoons minced fresh chives
- ¼ cup white truffle oil
- 2 tablespoons rice wine vinegar
- Salt and freshly ground black pepper to taste

In a mixing bowl, place haricots verts, tomatoes, shallots, and mango. Add chives, white truffle oil, and vinegar. Toss well. Season with salt and pepper to taste. Arrange on chilled salad plates. Serves 4.

## MIZUNA, FENNEL, AND ENDIVE SALAD WITH ROQUEFORT MUSTARD DRESSING

*Recipe from Edward Brown, formerly of Judson Grill, New York*

*For dressing:*

- 1½ tablespoons Pommery mustard
- 1 medium shallot, peeled and minced
- 2 garlic cloves, roasted, peeled and mashed
- Juice of ½ orange
- 2 tablespoons sherry vinegar
- ¼ cup plus 2 tablespoons olive oil
- ¾ teaspoon chopped fresh mint
- Tabasco sauce to taste

Salt and freshly ground black pepper to taste

*For salad:*

- 6 cups loosely packed mizuna greens (or substitute arugula or watercress)
- 2 endives, split, cored and julienned
- 1 fennel bulb, washed, cored and julienned
- ⅓ cup pine nuts, toasted
- 3 tablespoons crumbled Roquefort

In a medium non-reactive bowl, combine mustard, shallots, garlic, orange juice, and vinegar. Slowly whisk in oil to form an emulsion. Add mint and season with Tabasco sauce, salt and pepper to taste.

In a large bowl, combine all salad ingredients with dressing, toss and serve. Serves 4.

## CHICORY SALAD WITH PINE NUTS AND GOAT CHEESE

*Recipe from Jacqueline Zini of Chez Jacqueline, New York*

*For vinaigrette:*

- 5 tablespoons olive oil
- 2 tablespoons balsamic vinegar
- 2 garlic cloves, peeled and finely chopped
- 2 shallots, peeled and chopped
- 1 teaspoon oregano, fresh or dried
- 1 teaspoon salt
- 1 teaspoon freshly ground black pepper

*For salad:*

- 2 heads chicory, washed and dried
- 3 tablespoons pine nuts, toasted
- ½ cup diced red bell pepper
- 2 tablespoons pitted Niçoise olives
- 8 1-inch-round pieces goat cheese
- 8 slices French baguette, toasted

Combine all vinaigrette ingredients.

Place chicory on serving plates and layer with pine nuts, diced pepper, and olives. Place goat cheese slices on a small cookie sheet, and quickly heat under a preheated broiler for 1 to 2 minutes. Do not let them turn brown. Pour the vinaigrette over the salads. Place two slices of the warmed



goat cheese on top of each salad. Serve with baguette toasts. Serves 4.

#### BLACK BEAN SALAD

##### WITH FETA CHEESE AND MINT

*Recipe from Steven Raichlen's High-Flavor Low-Fat Cooking (Penguin Books)*

- 2 cups dried black beans, or 4 cups cooked beans
- 1 small red onion, finely chopped, about ½ cup
- ½ cup tightly packed, finely chopped fresh mint, plus a few sprigs for garnish, or 2 tablespoons dried
- 2 ounces drained feta cheese, crumbled
- 2 tablespoons extra-virgin olive oil
- 3 to 4 tablespoons fresh lemon juice
- Salt and freshly ground black pepper to taste

Wash the beans and soak them in cold water to cover overnight. The next day, drain the beans and place them in a pot with cold water to cover. Bring to a boil, reduce heat,

and simmer for 20 to 25 minutes, or until tender. Refresh under cold water and drain.

Combine the beans, onion, mint, and most of the cheese in a bowl. Add the olive oil, lemon juice, salt and pepper, and mix well. Let the beans marinate for 10 minutes and toss again. Correct the seasoning before serving, adding salt and lemon juice to taste. Garnish the salad with mint sprigs and the remaining cheese. Serves 4 to 6.

#### BEET, ORANGE, AND WALNUT SALAD

*Recipe from Paul Ingenito of the Russian Tea Room, New York*

##### For vinaigrette:

- 2 tablespoons balsamic vinegar
- 2 tablespoons sherry vinegar
- Juice of ½ lime
- ½ teaspoon grated fresh ginger
- 1 tablespoon minced shallot
- 1 garlic clove, peeled and minced
- ½ tablespoon honey
- ½ tablespoon Dijon mustard
- 6 tablespoons walnut oil

- 6 tablespoons vegetable oil
- Salt and freshly ground black pepper to taste

##### For salad:

- 1 endive, leaves separated
- 1 bunch watercress, washed, dried, and large stems removed
- 1 orange, peeled and segmented
- Freshly ground black pepper to taste
- 2 large beets, cooked, peeled and julienned
- ⅓ cup coarsely chopped walnuts

Prepare vinaigrette: In a mixing bowl, place all ingredients except oils, salt and pepper. In a slow stream, whisk in the oil to form an emulsion. Season with salt and pepper to taste.

Prepare salad: Toss endive, watercress, and orange segments with three-quarters of the vinaigrette. Season with pepper. Divide salad among 4 chilled salad plates. Separately, mix beets with remaining vinaigrette. Place on top of the salad and sprinkle with the walnuts. Serves 4. ■



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# Around the world in eighty beers

*From Czechoslovakia's Pilsner Urquell to New Orleans's Voodoo beer—there is a taste on tap for everyone*

BY WILLIAM GRIMES

**For American beer lovers,** these are the days. The dark ages—when there was beer, beer everywhere but not a drop to drink, when pale, watery lager flooded the land, and “imported” meant Heineken—have given way to a glorious dawn. From coast to coast, some two hundred microbreweries now turn out handcrafted lagers, stouts, celebration ales, bocks, double bocks, and weird experiments involving everything from chilies to potatoes.

Microbrewery beer does not travel, but hundreds of foreign beers can and do. Every week, my local deli seems to have two or three exotic new brands from exotic ports of call. When I last checked, it had added La Belle Strasbourgeoise from France, Fuller's ESB (for “extra special bitter”) from Britain, Dinkelacker Dark from Germany, and Murphy's stout from Ireland.

Life is good.

The best thing about the beer renaissance is that for the first time, America is getting the malt-beverage equivalent of a multicultural education. For more than a century and a half America drank many brands of beer, but only one type, the pilsner-style lager that took hold in the 1840s among immigrant German brewers. Now, a good lager is a wonderful thing. It's light-bodied and thirst-quenching, perfect for this country's blazing hot summers. What about the rest of the year? And

even in summer, an unvaried pilsner diet makes for boredom.

Enter wheat beer. Traditionally made in the Munich area, Weizenbier (*weizen* is German for “wheat”), also called Weissbier, has become a darling of the microbrewers, for good reasons. It is fruity, feather-light, and carries just a hint of hops, which impart the bitterness that many Americans shy away from in foreign beers. Often consumed with a lemon wedge in the glass for extra zing, it makes an ideal drink for a midsummer afternoon, since it slakes the thirst and refreshes without filling you up. Look for Paulaner, Pinkus, Spaten, and Ayinger.

If wheat seems bizarre, what about raspberries? My vote for the strangest, most beguiling fair-weather beers goes to the cherry and raspberry beers (labeled *kriek* and *framboise*, respectively) of the Lindemans brewery in Belgium. These too are wheat beers, but gobs of fresh fruit, about two-thirds of a pound per bottle, are added during fermentation. The result is tart, pungently fruity, and unlike anything else in the world. Because yeast is still active in the bottle, the Lindemans beers come with a bottle cap and a cork.

Committed lager drinkers may shrink at the idea of wheat and fruit, which sounds like breakfast, not beer. But they can always hop the globe for excitement. Virtually every country that has been touched by the imperial hand of Britain, or that has received German immigrants, developed a taste for beer, especially if the national cuisine is spicy. Wine writers tie



themselves in knots trying to recommend the proper accompaniment to Szechuan spice, fiery Thai platters, and high-octane Indian curries. In desperation, a Gewürtztraminer is offered up for sacrifice.

The simple answer is to have a beer—a straightforward Red Stripe with Jamaican jerk pork, a Dos Equis to complement Mexican mole sauce, a Kingfisher to douse the flames of an Indian vindaloo. Thailand's wonderfully bitter, fragrant Singha lager deserves an honored place with the distinctive national flavors of lemongrass, ground peanuts, fish sauce, and peppers.

The lager tour should begin and end with Pilsner Urquell, from Pilsen in the Czech Republic, the town that gave the pilsner style its name. The Czechs drink more beer per capita than anyone in the world. They also, by general consensus, grow the finest hops and brew the best beer. A generous-minded Czech will admit that some German beers approach Czech quality, but that's about as far as national pride will bend. But the Czechs, as though loath to share, export only one beer: Pilsner Urquell. No matter. It's a great one—rich, intensely flavored, and highly hopped.

When summer cools off, beer warms up. Beer respects seasonal change and climatic variation. The English, the Irish, and the Scots, needless to say, excel in making dark, rich beers that ward off chill and restore an inner glow. Some of the best come from Samuel Smith, a smallish brewery in Yorkshire with a diversified portfolio of flavors, ranging from a light-brown pale ale to a winy, pitch-black porter and a smooth, velvety stout made with oatmeal. For my money, the top of the

line is its imperial stout, a meal in itself. It delivers truckloads of intense burnt-raisin and molasses flavors, with a powerful brandy-like backbone. One of these will keep the internal stove going for quite a while.

A worthy rival to Samuel Smith's imperial stout is Gouden Carolus, a dark ale from Belgium that can actually be aged. Rich, chocolaty, and dense, it feels like a sinful indulgence. Definitely not a beer to consume by the six-pack.

The spirit of adventure can lead beer makers to some pretty strange destinations. Do we really need Voodoo Blackened Lager, from New Orleans? At the Scottish & Newcastle brewery in Edinburgh, brewers are trying to re-create *hect*, an Egyptian malt beverage that dates back to the time of the pharaohs. Well, maybe. A definite no is one brewer's recipe for an ale made with chanterelle mushrooms. I suspect that one will wind up on the shelf next to the chili lager.

No matter. The urge to experiment suggests that exciting days lie ahead. After all, if some Belgian maniac had not decided to throw cherries and raspberries in his beer several centuries back, the world would be deprived of a tiny but dazzling chip in the gorgeous mosaic of beer culture. What starts out as a crazed experiment can wind up being a classic. Go ahead, laugh at potato ale. But future generations may remember the 90s as the heroic decade in which spuds met suds. ■

*William Grimes is a culture reporter for The New York Times and the author of Straight Up or On the Rocks: A Cultural History of American Drink (Simon & Schuster). He enjoys a wheat beer after mowing the lawn.*

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- 4 boneless skinless chicken breast halves (about 1 lb.)
- 3 tablespoons margarine or butter, melted
- 1 envelope Lipton Recipe Secrets Fiesta Herb with Red Pepper Soup Mix
- $\frac{1}{2}$  cup plain dry bread crumbs

Preheat oven to 350°. Dip chicken in melted margarine, then in Fiesta Herb with Red Pepper Soup Mix combined with bread crumbs. In 13 x 9-inch baking or roasting pan, arrange chicken; drizzle with remaining margarine. Bake 20 minutes or until done. Makes about 4 servings.

**Variation: For Cheesy Chicken Breasts**, substitute  $\frac{1}{4}$  cup grated Parmesan cheese for bread crumbs.



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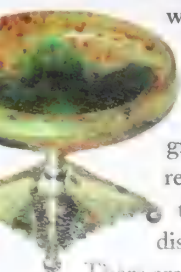
# Ralph and Terry Kovel tell you where it's from and what it's worth



**Q.** Please tell me the history of my oak chair. It has a brass plate marked with the patent date January 29, 1901.

J.M., Franklin, NY

**A.** The original design for a chair with an adjustable back was developed in England in the late 19th century by William Morris. By 1900 American furniture makers had embellished the design, adding winged griffins, cherubs, lions, or dragons to the arms or hooved feet to the legs. These unusual chairs are particularly popular with collectors in the Midwest, where yours would bring \$200.



**Q.** My grandmother received this candy dish in 1904.

There are a few words written on the base but only one is legible: "Barbour." Is this the maker's name?

H.S., Madison, WI

**A.** The Barbour Silver

Company, established in 1892 in Hartford, Connecticut, made footed bases like yours. (In 1898, the company became part of the

International Silver Company.) The spatter glass top, which may have been made in another American factory, is worth more than a clear glass one. Therefore your candy dish has a value of about \$200.

**Q.** We inherited this 9½-inch-high glass vase with gold-and-white raised decorations. Please tell us its history.

H. A., Suffern, NY

**A.** Your vase is cranberry glass, produced by many factories in Victorian times. Delicate enameled decoration like that on your vase was often used by Bohemian or English glassmakers in the 1880s. The value of your piece is about \$250.

**Q.** My glazed earthenware humidor has a diameter of 5 inches and is marked with a castle and

the word "Mettlach" on the bottom. What is its age?

F.B.,

Deerfield Beach, FL

**A.** The Villeroy & Boch factories, operating in Mettlach, Germany, since the 1840s, made your tobacco humidor. The Art Nouveau design on the piece suggests a date of about 1890. Today, your humidor would sell for \$300.



**Q.** Please tell us about this grandfather clock we bought at a local estate sale for \$900. The face has a cottage painted on each side, an auxiliary dial indicating the date, and an inscription that reads "Jno Wignall Ormskirk." We rewind the pendulum and weights every 36 hours.

B.M.,

Woodbury, NJ

**A.** Congratulations, your clock was a bargain! It will sell for thousands of dollars if no parts of the case or works have been replaced. The clock was made by a clockmaker

named John Wignall who lived in Ormskirk, Lancashire, England, from 1798 to 1848.

**Q.** My 5½-by-8-inch blue-and-white plate is marked "Wedgwood" and has the letters "SAL" on the back. On the front, the names Isaac and Gurth are printed next to the two men. Have you seen this pattern before?

S.C., Glen Ellen, CA

**A.** Your tray is part of a well-known series of blue-and-white plates made by Wedgwood, the English pottery company started in 1759. SAL is the factory letter code for the year 1883. The decoration depicts a scene from the novel *Ivanhoe*, written by Sir Walter Scott in 1820. The technique used to apply the decoration is called transfer printing—a process by which a design printed on paper is fired onto the plate. Round dinner plates in this series are worth \$35 to \$50 each; your more unusual rectangular tray is worth twice as much.

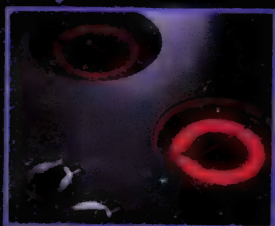


To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.





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# Old-fashioned kitchens and baths

*The challenge is to update the fixtures without losing any of the historic charm*

BY TRACIE ROZHON

**When** Laura Turansick first saw the small 1939 Colonial Revival cottage, with its rose trellises and backyard rock garden, she fell in love. Then she saw the kitchen and bathroom. "The kitchen smelled like musty rotting wood," she says. "The bathroom was a horror."

But after eleven years of apartment living, the Turansicks were captivated by the charm of the rose-covered cottage, and they decided that the kitchen and bath were not a nightmare but a challenge. They would save what they could, and replace what was lost or deteriorated with historically appropriate fixtures and cabinetry.

Fortunately for the Turansicks and the millions of people who have older houses—whether 18th-century farmhouses, Victorian rectories, or thirties cottages—there is an ever-expanding array of kitchen and bath fixtures that combine nostalgia with high-quality workmanship and design.

"People are moving away from stark high-tech kitchens and baths," says Michelle Salinard, a New York City kitchen designer. "Manufacturers are coming out with more traditional products." In 1989 Kohler unveiled its Vintage Suite, including an oak-based stand-alone bathtub and cast-iron pedestal sink. The company says it was responding to interest in traditionally styled fixtures—the kind of fixtures that Kohler produced at the turn of the century.

Manuel de Santaren, a Boston designer, says he thinks some manufacturers were also responding to the growth of architectural salvage yards, where homeowners were paying more than \$1,000 for turn-of-the-century bathtubs and pedestal sinks. In the late 1980s, decorators even journeyed to London flea markets where they could still pick up antique brass "telephone" shower and faucet sets for the equivalent of a few hundred dollars. Now those faucets, along with Victorian tubs, toilets (complete with the cistern located near the ceiling), and



huge brass "sunflower" showerheads are reproduced in this country and are available through mail-order plumbing supply companies.

De Santaren uses both antiques and reproductions in his bathroom designs. "I'm not a total purist when working in a historic house," he explains. "The trick is to maintain the integrity of the space."

Problems arise when an old sink or tub is beautiful but not in great shape. If it is badly stained or the antique's glaze is worn off or cracked, De Santaren says, "throw it out." He discourages homeowners from "reglazing"—spraying fixtures with an imitation porcelain paint. The finish is not permanent and nothing is worse than seeing dark cracks underneath peeling white epoxy, he says.

Clem Labine, the founder, publisher, and editor of *Traditional Building* magazine, takes a more middle-of-the-road stance on reglazing. "It's okay, but it's an imperfect thing," he begins, explaining that there are two levels of reglazing: the do-it-yourself aerosol sprays from the hardware store, "which aren't worth much," and the commercial process by which a fixture is first bathed in an acid cream to etch its surface and then spray-coated with a synthetic porcelain made of urethane. "That'll last anywhere from five to ten years if you're careful," he says. Professional reglazing costs \$300 to \$500, and is usually done inside the house.

"I would reglaze only if you have an absolutely smashing antique that you must save," says Labine. "But it'll never really look like porcelain."

Those who have wonderful but blemished antique faucets for their old sinks and tubs are luckier. These faucets can be replated in chrome, brass, or nickel for anywhere from \$25 to \$50, and the plating should last for as long as you own the house. Plating shops are listed in the yellow pages.

The method—at first glance—is similar to that for reglazing: an acid bath and then a dipping, or plating. But the difference is that metal plating involves electricity >



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## *Now Victorian tubs, pedestal sinks, and huge brass "sunflower" showerheads are being reproduced and are available by mail*

(the process is called electroplating) and the bond is much stronger. Nickel plating, for example, is actually harder than a faucet's base metal (usually brass), and therefore protects it. When reglazing a sink or tub, the paint used is much weaker than the porcelain, and may be loosened by a fingernail or constant cleaning with abrasive cleansers.

Antique faucets may need work beyond replating, however. To reinstall them, the washers have to be replaced, the seats may have to be reground, and a new packing put in. Unless you are highly skilled, you should call a professional. Plumbing in old houses is notoriously tricky, and an overly energetic tug of a wrench could send pipes exploding behind plaster walls.

Unless the faucets are valuable antiques, most homeowners will not waste their time or risk the damage. Instead, they may opt for one of the reproduction faucets on the market. Renovator's Supply offers a selection of moderately priced Victorian-style plumbing supplies, including white ceramic-handled faucets with HOT and COLD on the cross handles (\$179). Chicago Faucets sells high-quality traditional designs. Recommended by many designers, the English firm Czech & Speake has a catalog full of lovely—albeit expensive—items for the bathroom, including nickel-plated faucets that look something like polished pewter.

While the English faucets—both antique and modern—are tempting, it is more practical to stay with American-made products: English faucets—unless custom-made for the American market—will not fit our pipes without adaptation.

Far easier to adapt are British ideas for cabinets. The English firm Smallbone was one of the first companies to make kitchen and bathroom cabinets that were traditional, yet very unlike the rustic Americana of black-painted HL-hinges and distressed knotty pine. About five years ago, Smallbone launched the "Unfitted Kitchen," which includes single pieces such as elaborate inlaid hutches and center chopping tables like those in large Victorian kitchens. International cabinetmakers like Rutt came out with lines incorporating upper cabinets with glass panes and antiques paint finishes in soft matte colors.

For her kitchen cabinets, Laura Turansick decided on that kind of hand-rubbed finish and color. At first she planned to keep the original Depression-era cupboards and she tried everything to make them look good: scrubbing, sanding, painting. But the musty old smell refused to go away. "In the end, I didn't feel guilty about ripping out 1939 cabinets," she explained.

Her solution was to order simple, unfinished paneled cabinets at her local hardware mart, and to paint them herself. She used an old method, dragging green paint onto a white base, a technique she had planned in period houses. She kept the pine paneling in the kitchen, which she sanded, shellacked, and painted white.

The Turansicks, in choosing carefully what to save and what to throw out, are following the advice of the experts.

New York-based designer John Saladino says that while the original kitchen or bath in a Victorian house might have been lovely, subsequent modernizations often create a hodgepodge—cabinets from the 1950s, linoleum squares from the 1960s, and avocado-colored appliances from the 1970s.

For Saladino, the goal is to figure out what is original—or at least charming—and to keep it. The next step is to add old-fashioned details. If the cabinets can be kept, "add hardware on the drawers, like those wonderful polished half-cup pulls in brass or pewter," the designer advises.

In a big Victorian kitchen that has been "scalped" by renovation, Saladino suggests nailing on a wainscoting of narrow beaded boards. These boards, which can be painted or stained to match the woodwork in the room, can also be used to reface cabinet doors and to create a center island or bathroom vanity from some nailed-together two-by-fours. Saladino has even used an antique kitchen table as an island—and hidden the wires to the electric cooktop in one of the table's legs. Other ideas: Cut out transoms over the doors. Make a pantry out of a closet. "There should be nostalgia," he says.

Stainless steel may not seem wildly nostalgic, but many of the latest kitchen designs combine stainless-steel countertops and appliances with wood cabinets for the friendliness of a 1930s small-town cafeteria. Large refrigerators with stainless-steel doors are being sold in record numbers by Sub-Zero, Traulsen, and other companies. Last spring, Thermador introduced a 36-inch-wide freestanding commercial-style all-gas stove for residential use, part of the company's Professional Collection. Viking features the Professional Series line for home use, including a stainless-steel range and a 36-inch-wide convection wall oven.

For some, stainless-steel appliances may be too bold—or too large—for the kitchen. These homeowners might consider white appliances, reminiscent of the enamel stoves and refrigerators of the forties and before.

A few more quick changes—replacing ugly cabinet pulls with white porcelain ones and covering a floor with a checkerboard of black and white tile—can transform any drab 1950s redo.

"People are thinking of kitchens and bathrooms as *rooms*," concludes Robert M. Kneeland, a dealer in American folk art who is also a licensed plumber. "The kitchen isn't just a place to cook; the bathroom isn't just a place to take a bath. Now people are likely to have paintings, antique shelves, or corner cupboards in these rooms. The sinks, tubs, and faucets have to blend right in." ■

*Tracie Rozhon has restored five 18th-century houses in Connecticut.*



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### PLAYING WITH TRADITION

#### Pages 120 and 121

1. Wing chair, Thomasville Furniture—\$1,040
2. Candlestick lamp, Aero Ltd. (ea.)—\$425
3. Leather-covered bench, Thomasville Furniture—\$565
4. Iron basket, Lexington Gardens—\$690
5. 19th-century Provençal jar, Rooms & Gardens—\$1,900
6. Demi-lune Console, Thomasville Furniture—\$560
7. Armchair, Thomasville Furniture—\$740

#### Pages 122 and 123

8. Windsor side chair, Thomasville Furniture—\$350
9. Cashmere throw, Patrick Frey—\$394
10. Sofa, Thomasville Furniture—\$1,750
11. Coffee table, Nancy Corzine—\$1,065
12. Wooden candlesticks, Aero Ltd. (ea.)—\$85
13. Cupboard, Thomasville Furniture—\$1,900
14. Plates, Wolfman-Gold (ea.)—\$48
15. Piecrust table, Thomasville Furniture—\$520

#### Pages 124 and 125

16. Bed, Thomasville Furniture—\$1,365
17. Antique Marseille spread, Hope & Wilder—\$225
18. Gray chair, Treillage (pr.)—\$1,800
19. Antique yellow tripod table, Katie Ridder—\$600
20. Club chairs, Thomasville Furniture (ea.)—\$1,015
21. Embroidered pillow, Marion Couturier—\$150
22. Bench, Thomasville Furniture—\$390
23. Wicker tray, Treillage—\$295
24. Mirror over fireplace, William Lipton Ltd.—\$1,100
25. Side table, Neotu Gallery—\$1,200
26. Cashmere throw, Patrick Frey—\$394
27. Dressing table, Thomasville Furniture—\$728
28. Mirror w/ lamp, William Lipton Ltd.—\$1,560
29. Chair, Paula Rubenstein—\$225
30. Full-size sheets, Wamsutta (ea.)—\$42
31. Eastlake table, Hope & Wilder—\$290
32. Vase, William Lipton Ltd.—\$200
33. Lamp, Aero Ltd.—\$560
34. White chair, Thomasville Furniture—\$364
35. Salad plate, Wolfman-Gold—\$12



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# house beautiful

OCTOBER 1994

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Page 97: *Showhouse: Palm Beach Showhouse. Designer: Allan Reyes Inc., Design and Decoration, 2520 Shirlington Rd., Arlington, VA 22206; 703-920-1399; West Palm Beach: 800-572-6003. Floor canvas, by Tom Miller, \$35/per sq. yd.; bedside tables—Allan Reyes Inc., see address above. Bed canopy and hangings—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003; 212-674-3993. Silk over canopy, #2398—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; 415-565-1950. Bed skirt liner fabric, dupioni silk—Westgate Fabrics (T), 1000 Fountain Parkway, PO Box 539503, Grand Prairie, TX 76050-9503; 800-527-2517. Sheets: (top), solid blue #3134, \$92; (middle) Sienna natural #46210, \$230; pillows, Marina Natural #4552, \$180/pr.—Palais Royal (R); 800-322-3911. Headboard fabric—Donghia Textiles (T), 485 Broadway, New York 10013; 800-DONGHIA. Roman shades—Nantuckter Looms, see address above. Lamps, \$2,400; chair, \$3,450; pillows, \$400/ea.; fireside bench, \$3,900; mirror, \$2,900; torchères, \$2,900; chest, \$5,750; tufted chairs, the Churchill Chair, by Donghia, \$2,900/ea.; bull, \$1,250; Maritise drawing, \$22,500. Bed skirt—through Allan Reyes, see*



address above. **Shades**, #PN1 100% white linen, \$98/yd.—Nantucket Looms, see address above.

**Page 97: Showhouse: Locust Valley Showhouse.** Designer: Jeffrey T. Lincoln, Lincoln Interiors Incorporated, 4 Birch St., Locust Valley, NY 11560; 516-759-6100. **All fabrics; wallcovering:**—Hinson & Company (T), 979 Third Ave., New York 10022; 718-482-1100. **Custom-painted rug**—Patterson, Flynn, Martin & Manges, Inc. (T), 979 Third Ave., New York 10021; 212-688-7700. **Four-poster bed; armchairs**—Niermann Weeks through John Rosselli International (R,T), 523 E. 73 St., New York; 212-772-2137. **Console**—Lincoln Interiors, Inc. (T), see address above. **Lamp on console; Klismos bench; accessories**—Lyle & Umbach, Ltd. at G.V.G. Editions (R,T), 97 Wooster St., New York 10012; 212-343-1906. **Linens**—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315.

**Page 98 and 99: Showhouse: The Junior League of Detroit Designer Showhouse.** Designer: Brian Killian, Brian Killian & Co., 211 N. Woodward Ave., Birmingham, MI 48009; 810-645-9801. **Mahogany bed**; Robert Motherwell, *Untitled*; Al Held, *Untitled*—Brian Killian & Co, see address above. **Tea cart; Knoll Toledo armchair; Fontana Arte table; Luce Plan Berenice floor and wall lamps; Cassina chair**—Arkitektura/In-Situ (R,T), 474 N. Woodward Ave., Birmingham, MI 48009; 810-646-0097. **Harlequin lamps**—Boyd Lighting Company (T), 56 12 St., San Francisco, CA 94103; 415-431-4300. **St. James chair & ottoman; Lodz linen wall fabric**—Donghia Textiles (T), 485 Broadway, New York 10013; 800-DONGHIA. **Frontier pewter vase**—Yaw Gallery, 550 N. Woodward Ave., Birmingham, MI 48009. **Curtain fabric**—F. Schumacher & Co., see address above. **Bent glass desk**—The Pace Collection (T), 11-11 34 Ave., Long Island City, NY 11106; 718-721-8201. **Ceramic sculpture**—Kaiser Sudan, 1307 Davis, Birmingham, MI 48201; 810-646-5546. **Chris Berti Bird Stairs Sculpture**—Robert Kidd Gallery, 107 Townsend, Birmingham, MI 48009; 810-642-3909.

**100 LISTENING TO QUILHAUT** Pages 100 to 107: **Main sitting room:** *Bergère with checked cover*—Charles Beresford-Clark; by appointment: 011-44-71-589-8277. **Bed-sitting room:** *Daybed*—Charles Beresford-Clark, see phone number above. **Bedroom:** *Slipcover on low upholstered chair*, Vincennes from Chateau Collection—Melissa Wyndham & Vincent Dané Ltd., 6 Sydney St., London SW1; 011-44-71-352-2874. **Master study:** *Curtain fabric*, Fonthill Blue from Gothic Collection—Melissa Wyndham & Vincent Dané, see address above. **Kitchen:** *Zinc-topped kitchen table*—Cath Kidston, 8 Clarendon Cross, London W11; 011-44-71-221-4000. **Terrace, on table:** *Checked blue plates and glasses*—Habitat (R), 208 Kings Rd., London SW3; 011-44-71-351-1211.

**108 AN INSIDER'S AUTUMN** Pages 108 to 115: **Flowers**—VSF (R), 204 W. 10 St., New York 10014; 212-206-7236. **Entry/dining room:** *Chandelier*—Pierre Deux (R), 369 Bleecker St., New York 10014; 212-243-7740. **Round mirror**—Arnie Ahlberg, 145 Westbrook Road, Essex, CT 06426; 203-767-2799. **Chaise fabric** (in background), William Morris, PR 7675-2—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220. **Kitchen dining area:** *Wing chair fabrics*, designed by William Morris; PR-7612-4, PR 7611-3, PR 7613-1, PR 7422-1; *acorn wallpaper* WR 7422-1—Sanderson, see address above. **Living room:** *Throw pillows*—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Bedroom:** *Seagrass matting*—ABC Carpet & Home (R,T), 888 Broadway, New York 10003; 212-473-3000. **Sofa fabric; curtain fabric**, Weald, wool damask—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Bed**—Arnie Ahlberg, see address above. **Bed duvet fabric**—Clarence House Ltd. (T), 211 E. 58 St., New York 10022; 212-752-2890.

**116 EARTHLY PLEASURES** Pages 116 to 119: **Architect:** Alfredo De Vido, FAIA, 1044 Madison Ave., New York 10021; 212-517-6100. **Project interior designers:** Alfredo De Vido, Richard and Noriko Moore, see address above. **Landscape architect:** Edmund D. Hollander, 21 E. 4 St., #608, New York 10003; 212-473-0620. **Contractor:** Richard Moore, homeowner. **House size:** 2,200 sq. ft.; **screen porch:** 225 sq. ft. **Lot size:** 5 acres. **Structural engineer:** Paul A. Gossen, Sally's Alley, Denver, NY 12421; 607-326-4678. **Structure type:** wood post and beam, concrete retaining walls. **Exterior materials:** facing stone, natural wood. **Roof,** composite roof: 18" of earth planted with native weed, layers of plastic, rubber, clay. **Clay rubber roof**—Carlisle Tire & Rubber, PO Box 99, Carlisle, PA 17013; 717-249-1000. **Interior materials:** 1/4" wallboard, stone, natural wood. **Windows,** wood clad, fixed, and casement—Pella Corp. (M), 102 Main St., Pella, IA 50219; 515-628-1000. **Doors:** Solid core wood. **Floors:** Living room, cherry wood. Hall and entry: bluestone, Buckingham slate. **Cabinets,** Formica, cherry countertop—custom. **Paint on wall board**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. **Lighting,** custom by Richard & Noriko Moore. **Fireplace,** local fieldstone. **Living room:** *Leather sofa*—The Knoll Group (R,T), 105 Wooster, New York 10012; 212-343-4000. **Noguchi coffee table**—Palazzetti, Inc. (R), 515 Madison Ave., New York 10022; 212-832-1199. **Stickley chair; Persian rug**—owner's collection. **Dining room:** *Table*, custom by Richard Moore. **Chairs** by Mario Bellini—Cassina (R,T), 155 E. 56 St., New York 10022; 212-750-1313.

**120 PLAYING WITH TRADITION** Pages 120 to 121: **Location** by Carolina and Jack Bunce. **Living room:** *Mantel*, #W767,

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## READER INFORMATION

unfinished, \$2,900—Wm. H. Jackson Co. (R), 210 E. 58 St., New York, 10022; 212-753-9400. **Wing chair, fabric**, #1003-50, finish #55, \$1,040/ea.—Thomasville Furniture, Industries, Inc. (R), PO Box 339, Thomasville, NC 27361; 1-800-225-0265. **Pillow fabric**, #19371 Sporting Porto Cervo Check from Luciano Marcato Collection—Camargue Ltd. (T), 979 Third Ave., Ste. 1502, New York 10022; 212-371-4333. **Ottoman, leather**, #0020-5-, \$565; **armchair fabric**, #1240-02 finish, #94, \$740/ea.—Thomasville Furniture, see address above. **Pillow fabric**, #7299/010 Torsades from Les Impression Edition Collection—Camargue Ltd., see address above. **Iron basket**, \$690—Lexington Gardens (R), 1008 Lexington Ave., New York, 10021; 212-861-4390. **Yellow Provençal jar**, 19th-c. \$1,900—Rooms & Gardens (R), 290 Lafayette St., New York, 10002; 212-431-1297. **Paintings (on mantel)** *In the Midst of a Sigh* and *First Light* by Heather Hutchinson—Nohra Haime Gallery (R), 41 E. 57, 6 fl., New York, 10022; 212-888-3550. **Candlestick lamps**, \$425/ea.—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Rug**, F.J. Hakimian (R), 136 E. 57 St., #201, New York, 10022; 212-371-6900. **Demilune console**, honeycomb, \$560—Thomasville, see address above.

**Pages 122 to 123: Living room: Shutter screen**, \$3,200—Treillage (R), 418 E. 75 St., New York, 10021; 212-535-2288. **Windsor side chairs**, Country Inns and Back Roads collection, Morrison Clark, \$350/ea.—Thomasville Furniture, see address above. **Seat cushions; throw pillows**, #2061-03, Lincoln by Colefax and Fowler—Cowtan & Tout (T), 979 Third Ave., New York, 10022; 212-753-4488. **Sideboard**, CIBR Collection, Tidewater, \$728—Thomasville, see address above. **Terra-cotta vase**, by Olivier Gagnere, \$500—Neotu Gallery (R), 84 Wooster St., New York 10021; 212-343-1001. **Painting**, *White Stabat Mater* by James Brown—Nohra Haime Gallery, see address above. **Brass drafting lamp**, \$1,400—William Lipton Ltd. (R), 27 E. 61 St., New York, 10021; 212-751-8131. **Painted table**, \$2,865; **matchstrike**, \$1,200—Nancy Corzine, (R) 305 E. 63 St., New York 10021; 212-758-4240. **Plate**, \$12—Wolfman-Gold & Good Company (R), 116 Greene St., New York, 10012; 212-431-1888. **Sofa w/fabric**, #1034-11 finish #20, \$1750—Thomasville Furniture, see address above. **Cashmere throw**, \$394—Patrick Frey (R), at Roseline Crowley; for stores: 203-785-9376. **Pillow and throw fabric**, #JP 05F-06 in taupe and #2061-03 tan stripe, Colefax & Fowler—Cowtan & Tout, see address above. **Painted chair**, Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10021; 212-744-4923. **Coffee table**, \$1,775—Nancy Corzine, see address above. **Wooden candlesticks**, \$85/ea.—Aero Ltd. (R), 132 Spring St., New York 10022; 212-966-1500. **Ebony and silver box**, \$2,750—William Lipton Ltd., see address above. **Cupboard**, CIBR Farrington House in Honeycomb, \$1,900—Thomasville Ltd., see address above. **Plates**, \$48/ea.—Wolfman-Gold & Good Co., see address above. **Glass**—James II Galleries, Ltd. (R), 11 E. 57 St., New York 10022; 212-861-2345. **Mahogany Picrust table**, \$520—Thomasville Ltd., see address above. **Lamp and shade**, \$1,700—John Saladino Furniture, Inc. (R), 305 E. 63 St., New York 10021; 212-838-0500. **Vase**, \$2,500—William Lipton Ltd., see address above. **Decanters**—James II Galleries, Ltd., see address above. **Silver tray**—Nancy Corzine, see address above. **Cachepot**, \$150—Treillage, see address above.

**Pages 124 and 125: Bed** CIBR Leeds County #136—Thomasville Ltd., see address above. **Marseille spread**, \$225—Hope & Wilder (R), 454 Broome St., New York 10013; 212-966-9010. **Coverlet on bed** #62011.01 Four Seasons linen—Brunschwig & Fils, (T), 979 Third Ave., New York 10021; 212-838-7878. **Curtain fabric**, #HA 2305 center linen—Hamilton

Adams (T), PO Box 2489, Secaucus, NJ 07096; 201-866-3250. **Gray chair**, \$1,800—Treillage, see address above. **Photo (on wall)** by Karl Blossfeldt—Winter Works on Paper Inc. (R), 167 N. 9 St., Brooklyn, NY 11211; 718-947-2465. **Tripod table**, \$600—Katie Ridder (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Velvet pillow**, \$150—Marion Couturier (R), 1034 Lexington Ave., New York 10021; 212-794-6027. **Mirror (over fireplace)**, \$1,100—William Lipton Ltd., see address above. **Wicker tray**, \$295—Treillage, see address above. **Club chairs w/fabric**, #1485-01, \$1,015/ea.; **ottoman w/fabric**, #1003-50 finish #55, \$390; **dressing table**, CIBR Tidewater sideboard, \$728; **white chairs w/fabric**, CIBR Perth side chairs w/fabric #F-402B-14, \$364/ea.—Thomasville, see address above. **Side table**, Tarbelle by Olivier Gagnere, \$1,200—Neotu Gallery, see address above. **Candlestick**, antique glass—James II Gallery, see address above. **Pillow (on club chair)**, #4586.02—Brunschwig & Fils, see address above. **Cashmere throw**, peach, \$394—Patrick Frey; for stores: 203-785-9376. **Pitcher**—Amy Perlin Antiques, see address above. **Mirror w/lamp**, \$1,560—William Lipton Ltd., see address above. **Harbox**, \$45; **chair**, \$225—Paula Rubenstein (R), 65 Prince St., New York 10012; 212-966-8954. **Vase**, \$240—Rooms & Gardens (R), 290 Lafayette St., New York 10002; 212-431-1297. **Giltwood carving**, Amy Perlin, see address above. (Behind door) **Platter**—Wolfman-Gold & Good Company, see address above. **Painting**, \$200; **table**, \$290—Hope & Wilder, see address above. **Wire finial**, \$28—Paula Rubenstein, see address above. **Vase**, \$200—William Lipton Ltd., see address above. **Lamp**, by Jonathan Adler, \$560—Aero Ltd., see address above. **Salad plate**, \$12/ea.—Wolfman-Gold & Good Company, see address above. **Sheets**, \$42/ea.—Wamsutta Home Products (R), 1285 Ave. of the Americas, New York 10019; 800-344-2142.

**132 MY PRIVATE CANVAS** **Pages 132 to 139: Designer: Corey Daniels**, Corey Daniels Antiques (R), PO Box 609, Wells, ME 04090; 207-646-5301. **Original stenciling in parlor**—Gerard Wiggins, 27 Rose St., Somerville, MA 02143; 617-623-5027. **Living room: Chinese seagrass flooring**—Matz & Pribell (R), 7Q Charles St., Boston, MA 02114; 617-227-3366. **Guest bedroom: Linen sheets**—Palais Royal (M), 923 D Preston Ave., Charlottesville, VA; 804-979-3911.

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### CORRECTIONS

In the August 1994 Reader Information for "Brush on the Color," the name and phone number of James Martin's color consulting company were listed incorrectly. The company is the Color People; 303-534-4600.

In the September 1994 Reader Information for "Designers' Favorite Bookcases," the price for Workbench's Storage System 2000 was incorrect. The correct price is \$715.



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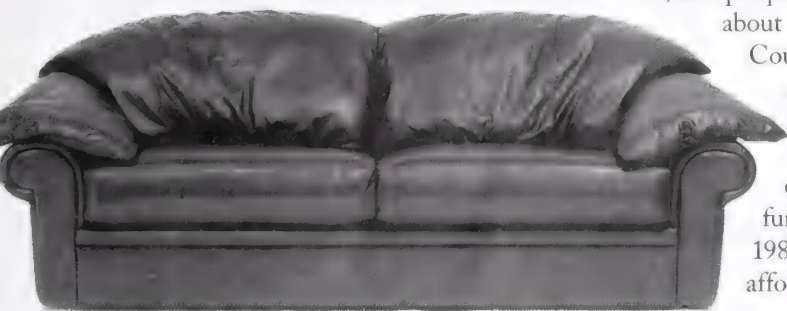


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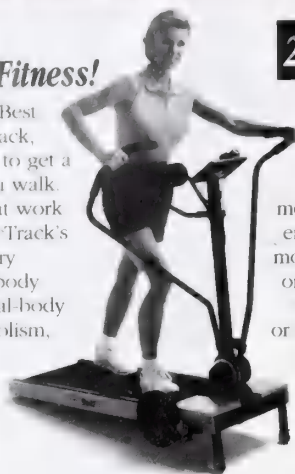
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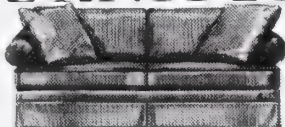
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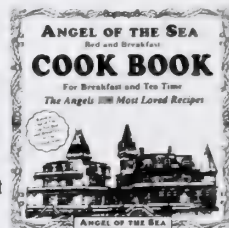
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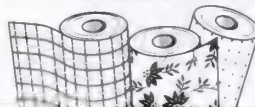
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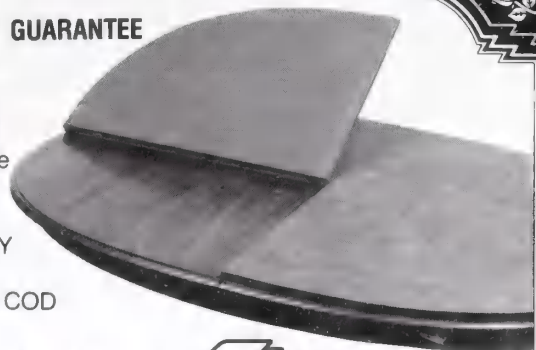
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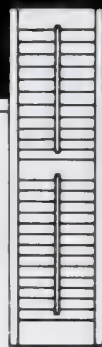
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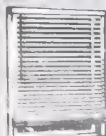
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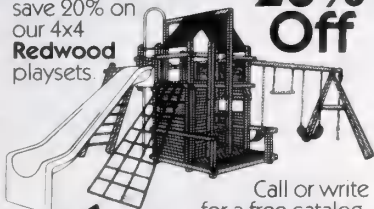
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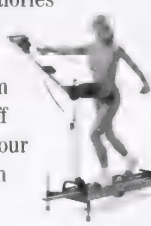
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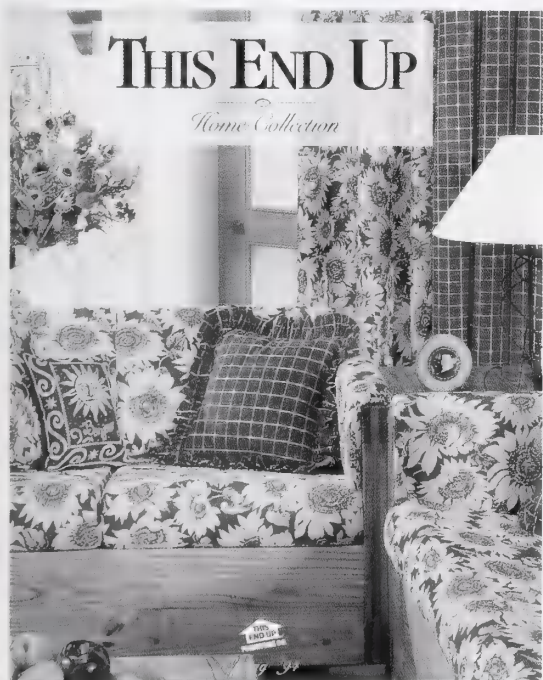
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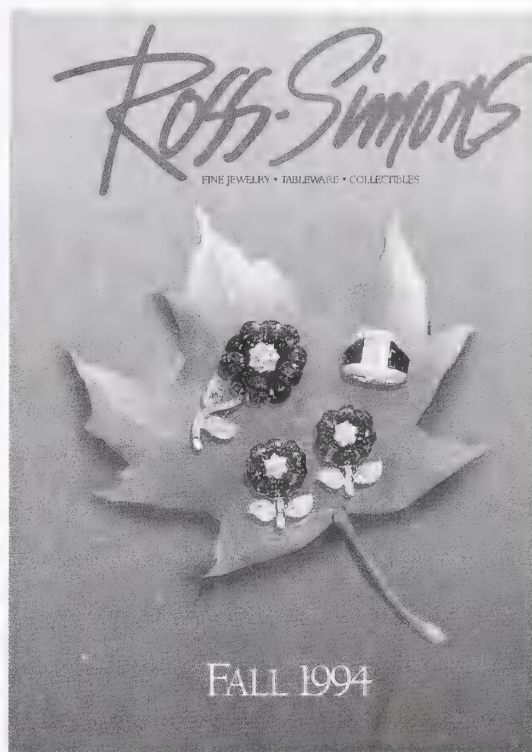
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# Tea for twenty-two

BY DEE HARDIE

**In our kitchen** at Thornhill stands an apple-red cupboard filled with English teacups and teapots. The cupboard was inherited from my Scandinavian mother, but the china has always been mine, all mine. She drank coffee, I drink tea.

My long devotion to tea started when I was introduced to "elevenses" at British *Vogue*, where I worked when I was twenty-three. At 11 A.M. the trolley came around and *everything* stopped while deadlines were put on hold and we all sipped tea. When I returned to America I brought back two treasured teacups which began a collection that continues to this day.

Most of my teacups are trellised with roses and bought in England, but I found one cup I truly prize at a flea market in Maine. It celebrates the 1939 visit of King George VI and Queen Elizabeth to Canada. On the front of the cup their photos are reproduced, surrounded by banners. On the back, the two little princesses, Elizabeth and Margaret Rose, are pictured. I use this cup every day, saving the others for guests.

Recently they were all put into service. It wasn't tea for two, it was tea for twenty-two. When we learned that Penelope, an art historian and good friend from London, was going to lead a tour of American museums—starting in Boston and ending in Baltimore—Tom invited the entire group for tea. I was delighted but apprehensive.

It's not that we haven't given tea parties before. One of my favorites was for our granddaughter Edith when I made cucumber sandwiches in the shape of lambs with the help of a cookie cutter. But this upcoming party was like carrying coals to Newcastle. We were going to serve afternoon tea to women who lived where the custom was invented.

And so, on the morning of their visit,

*A neighbor  
made sure the pots  
were filled and  
that no one saw the  
labels from the  
tea bags*

with a stiff upper lip and all that sort of thing, I made sandwiches of watercress gathered from our stream and tarts with raspberries picked in our garden. At one end of the dining room table I placed Tom's grandmother's large silver teapot, and at the other end, an antique lusterware one. I recruited a neighbor to make sure those pots were kept filled and that no one saw the Earl Grey labels we removed from the tea bags. I even had enough white linen napkins, mostly inherited.

In the afternoon, after hanging the Union Jack from a second-floor window, Tom and I waited on the front lawn for our guests. At precisely 4:30 a white minibus drove up our road and we knew

that the British had landed at Thornhill.

I thought they would be exhausted after such a strenuous tour, but they were full of English cheer. One guest immediately asked me the age of our house. I told her 150 years. "Oh," she said, "Early Victorian." I answered, politely I hope, "No, Mid-Quaker." She smiled and said, "How very quaint."

They trooped into the house and went straight to the dining room table. Once their cups and plates were filled we settled in the living room, or "drawing room" as I heard one guest call it. Tom rose to give a welcome and to introduce the eight American friends we had asked to join us. After everyone had enough tea, Penelope whispered that her group, some of whom had never been to America, would very much indeed like to see "everything." I suddenly became the docent of Thornhill.

In the upstairs bedrooms they especially admired our patchwork quilts. "Such patterns, such colors," exclaimed one visitor excitedly. "If I narrow my eyes I can see a Matisse." Then we came to a small bedroom they called "the nursery" which contains a crib, a rocking chair, and a flock of old stuffed animals, including a large teddy bear that was once our son Tommy's best pal.

When they saw that worn-out bear they were ecstatic. They said they felt at home here, connected to childhood in England, and ready to return there. It was an afternoon of tea and teddy bears that we'll never forget. It stirred our memories as well as theirs. ■





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A black and white photograph of a young girl with short dark hair and bangs, sitting on a light-colored, plush armchair. She is wearing a dark dress with a white collar and white socks with dark shoes. She is resting her head on her right hand and smiling slightly. A rolled-up rug or blanket is on the chair next to her.

A black and white photograph of a young girl with short, dark hair and bangs, sitting on a light-colored, upholstered armchair. She is wearing a dark, short-sleeved dress with a white collar and white socks with dark shoes. She is resting her head on her right hand, looking towards the camera with a slight smile. A small, round, patterned object, possibly a hat or a bag, is resting on the chair next to her.

A black and white photograph of a young girl with short dark hair and bangs, sitting on a light-colored, plush armchair. She is wearing a dark dress with a white collar and white socks with dark shoes. She is resting her head on her right hand and smiling slightly. A small, round, patterned object is resting on the chair next to her.



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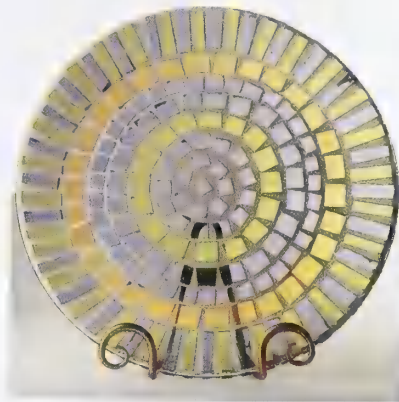
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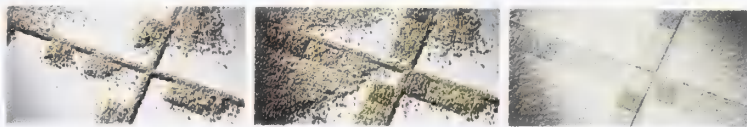


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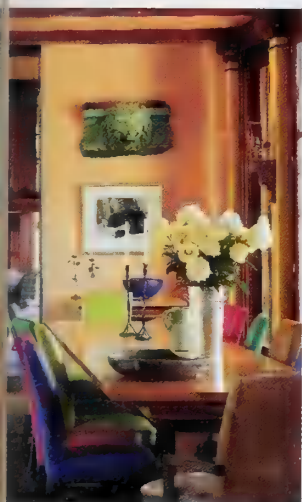




pg. 108



# Contents

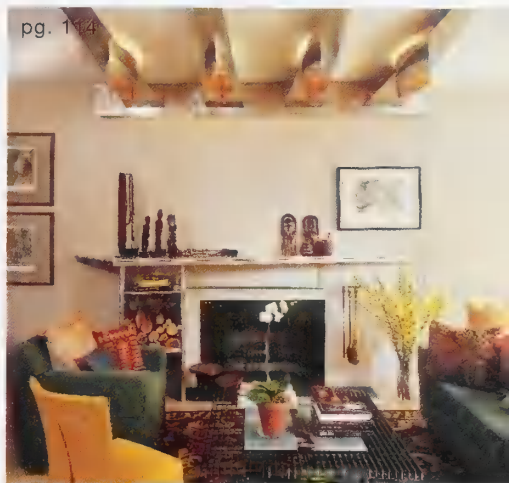


## ON THE COVER:

The dining room in the new Connecticut house built by designer Alexander Julian and his wife, Meagan, a former shoe designer, is a color feast drenched in sunlight from the French doors on opposite walls. See page 92. Photograph: Scott Frances/ESTO.

- 77 **A New Mood in Decorating**  
The editor's page
- 78 **A Passion for Restraint** Christian Liaigre reveals a strong kinship with early modernism in his Paris house. By Christopher Petkanas
- 86 **Open All Year** Decorator Paul Siskin lengthens the season in a summer retreat with wintry colors, cozy textures. By Carol Prisant
- 92 **Rainbow Rooms** Alexander Julian, renowned for bringing color to men's fashions, lives with 56 different hues. By Christine Pittel
- 100 **Thank Elsie** The surprisingly long legacy of America's first decorator, Elsie de Wolfe. By Annette Tapert and Diana Edkins
- 102 **All About Ease** Dakota Jackson is true to his signature high style in an affordable new line for the Lane Company. By Cara Greenberg
- 108 **Over the River and Through the Woods** No comfy cottage for this grandmother—her house is glass and steel. By Susan Zevon
- 114 **User Friendly** New Yorkers who wanted strong architecture plus easy living got both from architects Hariri & Hariri. By Martin Filler
- 118 **Pleasure Garden** Garden designers satisfy dual instincts for landscaping and plant collecting. By Joe Eck and Wayne Winterrowd
- 126 **An Irreverent Tune** IKEA's Swedish creative director brings home his practical, witty work style. By Cathrine Larsson
- 130 **Say Cheese** A connoisseur's guide to serving and savoring. By Jane Ellis

pg. 114









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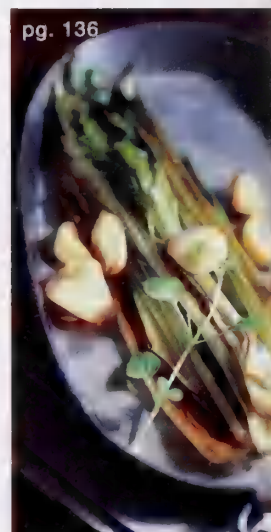
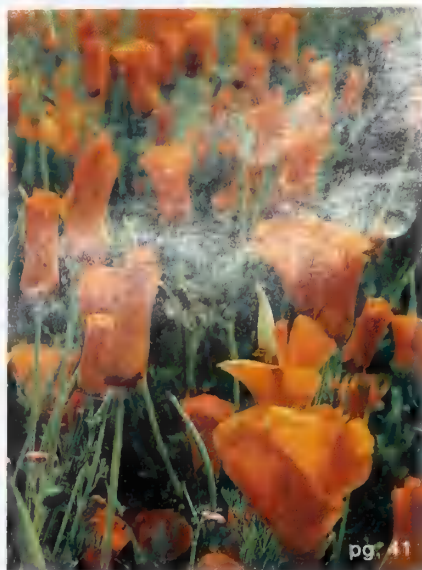
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- 20 **Thoughts of Home**  
A haunted place. By Helena Mann-Melnitchenko
- 28 **Style Beat**  
Report from Milan's furniture fair
- 38 **Making Waves**  
The roots of modernism in the Bauhaus, the Louvre's Café Marly, daring Dutch architect Rem Koolhaas
- 41 **In the Garden**  
Regional books for American gardeners  
By Cecile Shapiro
- 52 **About Books**  
Architect Charles Moore's humane vision  
By Martin Filler
- 58 **Obsessions**  
The postwar architecture of L.A. By Marilyn Bethany
- 62 **Earthwise**  
Saving Walden Woods, eco-education for kids  
By Elizabeth Ferber
- 64 **Travel**  
Land of the first Americans. By Brian Doyle
- 70 **Design Watch**  
Building a child's world in a day-care center  
By Joseph Giovannini
- 136 **Entertaining**  
Rounding out the Thanksgiving feast
- 146 **Prices & Sources**  
Where to find it
- 148 **Reader Information**
- 153 **Beautiful Finds**
- 162 **From Thornhill Farm**  
A feeling for shutters. By Dee Hardie



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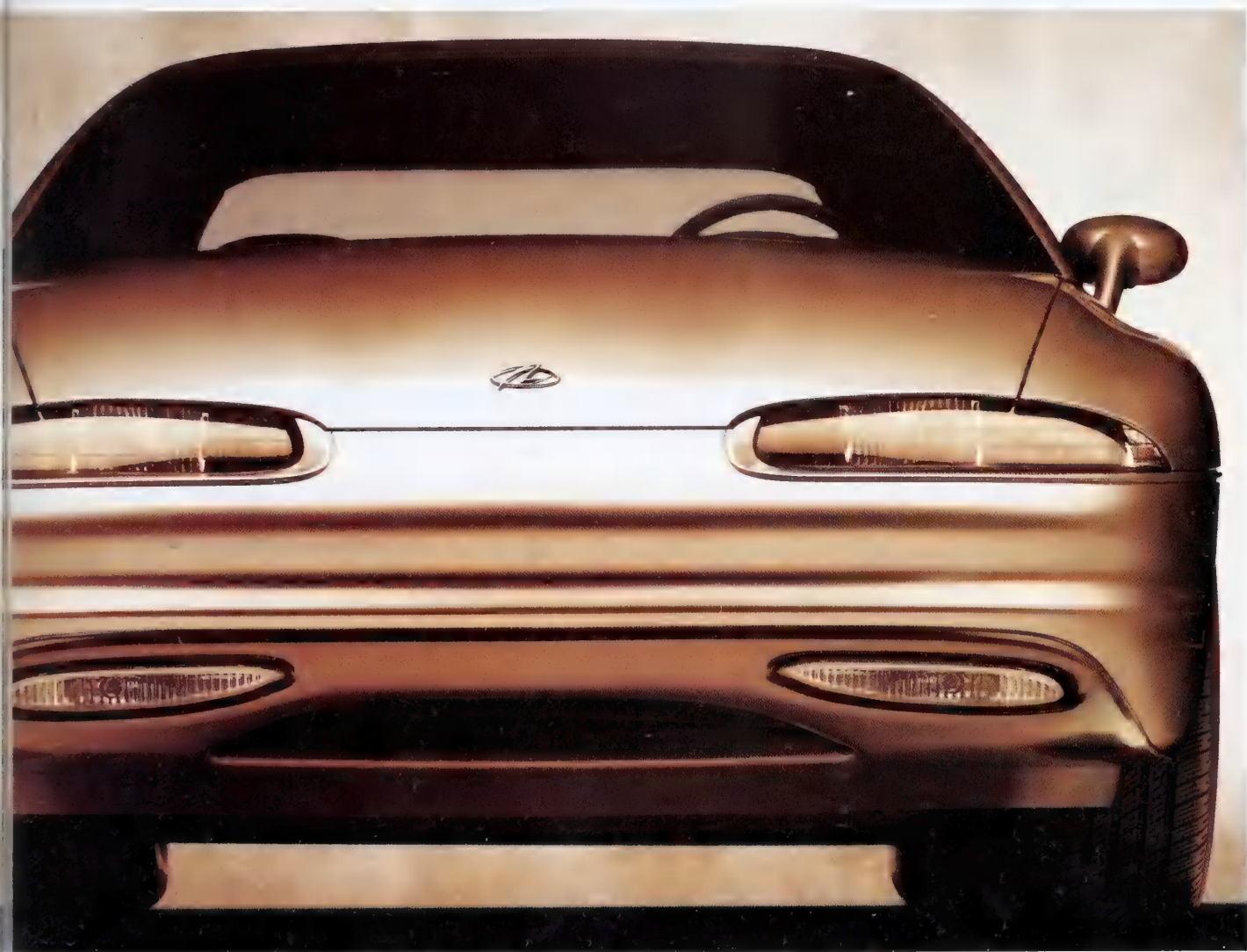
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# A haunted place

BY HELENA MANN-MELNITCHENKO

**Each of us has a true personal landscape,** it seems to me, but some people never find it. I was lucky to find mine when I was a child, and never to lose it.

It is a haunted place where the bloodred waters of the Mullica River rise in the bogs of a New Jersey town once known as Long-a-Coming. The cedars that line the riverbanks stain the waters their deep color. Stunted pitch pines stand motionless, their shallow roots anchored precariously in gleaming white sand. Silence reigns.

Yet there are wild spirits in the Pine Barrens, and even my old, familiar house has its ghosts.

The legend of the Jersey Devil is widely known, not only here but throughout the state. Of course there are skeptics, but those who live near the river hear odd noises and walk carefully after dark. On cold, foggy nights when the wind howls in the chimney, old-timers tell of a misshapen creature with

the face of a horse, wings, horns, hooves, a tail, and red eyes that appears before wars and other disasters. When the setting sun touches the river with fire and the woods begin to darken, it's easy to picture devilish eyes glowing in the underbrush.

Another legendary creature of the Pine Barrens is the White Stag. Like the sighting of the Jersey Devil, a glimpse of this magnificent animal is also a warning of danger, but of danger that can be averted. They say that one stormy night a white stag appeared in the middle of the road and prevented a speeding stagecoach from hurtling into the Mullica River. The coach was heading for Quaker Bridge, which moments before had washed out. The ghost stag has been seen as recently as 1953 in the vicinity of Chatsworth, and earlier at Indian Mills.

In the year of the last sighting of the White Stag, when I was thirteen, my parents bought a tall, awkward house a few miles from the river on the western edge of the Pine Barrens. I saw the house for the first time on a raw February day and there was nothing welcoming about the neglected property. >





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## *Holding a Lenni Lenape arrowhead found in the sand, I could see the tepees and the swift canoes on the water*

On one side of the land stood the bare black trees of a peach orchard, and on the other, a forest of pine, cedar, and scrub oak. Far behind the house, railroad tracks and a pond glistened as the sunlight reflected off bright metal and dark water.

As the summers passed my parents repaired the house and worked the sandy soil, planting flowers and vegetables, while I swam in the Mullica, my body taking on a reddish hue from the sun and the cedar-stained waters. I explored not only the river but the old house, which I quickly grew to love. In the attic I found an old brass headboard and some rusty spoons. The cellar was much more interesting; it contained pieces of a stone foundation that spoke of another house on this hill, teaching me for the first time the thrill of history. The present house, dating to the turn of the century, is shaded by huge silver maples that must have shaded the tantalizing early building.

At seventeen, with a brand-new driver's license, I indulged my craving for exploration. Driving the family Studebaker on narrow roads that shoot as straight as arrows through field and forest, I would occasionally notice the ruins of a house similar to ours. I would follow sandy roads that lead to ghost towns like Crowleystown, Hampton Furnace, and Atsion, where a lone crumbling chimney or a clump of lilacs is evidence of a vanished dwelling. Some roads are merely long driveways to unpainted cabins deep in the woods. Others are Indian trails made by the Lenni Lenape, who lived here in the not-so-distant past. Holding an arrowhead found in the sand, I could see the tepees and the swift canoes on the calm water.

There are also old coach roads. The stagecoach once thundered through here, stopping at the inns and taverns in the forest. Our house stands on such a road.

Each weekend from early spring to late fall we came here from Philadelphia, and I was allowed to invite my best friend to spend the summers. The romance of living on an old stagecoach road fired my imagination. I devoured books and pamphlets on the history of the Barrens. I found that the peaceful Lenni Lenape came down the rivers every autumn to feast on the plentiful clams and oysters. Later, after white settlers drove the Indians north, the Pine Barrens became a bustling place with iron foundries, glassworks, and cotton and paper mills. Then coal was discovered in the Pennsylvania hills and the railroad overtook the river as the main source of transport.

On one of my ramblings I went looking for the grave of Joe Mulliner, who, I had read, would come into the tavern for a pint and a dance with the prettiest girl after a hard week's work robbing stagecoaches. When the good citizens of the Barrens had enough of him, he was brought to justice. His marker, THE GRAVE OF JOE MULLINER HUNG 1781, stands on the crossroads near the end of Pleasant Mills. No monument stands to General Benjamin Arnold, commander of this town before his acts of treason.

My mother and I came early the summer he died. She was

pale and drawn after months of hospitals, radiation, and chemotherapy treatments. It was late May; the lilacs had finished blooming.

Others were there on weekends to help: my father, my older brother and his wife. We younger family members would steal away to the river and leave our parents alone. The cool waters of the Mullica were a balm and a salvation for me, making bearable the rest of the week when I was responsible for my mother's care. Each morning I would help her down the stone steps and seat her on the sunny lawn or in the shade of the silver maples, then I would pull a chair beside her. We watched the hawks circling high in the sky. She talked about her childhood in the country and her youth in a far-off city.

Then as fresh June gave way to sultry July, she stopped talking entirely. To break the painful silence, I started telling her the history and legends of this region. I somehow believed that as long as she could hear me, she would not leave, but she died in late August, a few months short of her fifty-sixth birthday. We buried her in the old cemetery in town under two spreading pine trees. On Labor Day I returned to my sophomore year in college.

The heart seemed to go out of my father. Nine years my mother's senior, he outlived her by sixteen, and as soon as he retired he lived alone at our summer place full-time. "How does he stand it?" my brother asked over and over, and invited him to be with his family in California. Father visited during the cold, hard winters but was always eager to return to the solitude of the Pine Barrens. I was married by this time to an Air Force officer and we led a peripatetic life on bases in the United States, Europe, and Asia.

My father seemed content among his books and flowers and he had some old friends down the road. An educator to the end (he was once a college professor), he was happy to teach one day a week in the church school. Ceaseless work in the garden firmed up his scholar's body; the outdoors gave him a perpetual tan. My husband, Edward, was stationed in Washington, D.C., and we came whenever we could, with children now, to drink my father's raspberry wine and eat the tomatoes and watermelons that grow so well in the sandy soil.

Too soon came orders to the Far East. The last time I saw my father was on a hot August day on his seventy-fifth birthday. My girls and I kept waving to him as he stood on the lawn until the trees hid him. He died well, literally with his boots on, skiing at Tahoe with my brother's family. I got the call in my sunny kitchen in Hawaii as I was grading compositions (I was teaching now). I remember sliding down the kitchen cabinets unmindful of the brass handles digging into my spine.

We brought him back and put him in the cold ground next to Mother. My brother and I agreed not to sell the house right away. We closed it up and returned to our homes. In the summer we would come back and decide what to do. >





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A close-up photograph of a hand holding a silver spoon. The spoon contains a scoop of white ice cream topped with a raspberry and two blueberries. A light-colored dog, possibly a Golden Retriever, is looking up at the spoon with its mouth slightly open. The background is a rich red fabric with a dark, intricate floral or paisley pattern.

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*Here, wild irises grow with their feet submerged,  
floating logs show the work of beavers, and turtles sun themselves*

When we arrived in June, the familiar earthy smells of bog, wild blueberry, cedar, and, above all, pine, welcomed us home. Indoors we were soothed by the soft fragrance of newly mowed grass, which was present even in winter.

My brother, Edward, and I worked all day boxing Father's books and cleaning out the cellar and attic. Eleven-year-old Kathy and five-year-old Valerie played outdoors, climbed in the attic, looked at yellowed photographs. That night the children, tired from the sun and fresh air, slept downstairs on sofas. Edward and I were in my parents' large bedroom and my brother was in the small room next to us.

I woke up suddenly, chilled to the bone in a darkness and silence as complete as at the bottom of a well. Lying motionless in my parents' bed, I imagined, as vividly as if I had seen them from my window, two figures on the lawn. They danced to a tune I could not hear and shimmered in the moonlight under the silvery maples. Then I heard footsteps on the creaking stairs, footsteps that stopped on the small landing outside the bedroom doors. The coldness in the room was palpable as time stood still.

Then Valerie started screaming in the room below. My paralysis was gone. I rushed down. There was no one on the landing or the steep narrow staircase. Switching on the light, I saw Valerie tossing in her sleep as though in the throes of a nightmare. I put my arms around her and she calmed down. I stepped through an open door to check on Kathy in the next room, but she was sleeping peacefully.

At breakfast, when I tried to joke about the events of the night, my brother said that he too heard footsteps on the stair. "I knew it was Father," he said, "and I wanted to ask him to come in, but I couldn't move either." Kathy said she had awakened briefly and felt the presence of someone in her room. "Were you afraid?" I asked. "No," she said, "the feeling was friendly." Interestingly, my husband was the only one who was not disturbed by the strange nocturnal happenings.

We felt we couldn't let go of a place that was so much a part of our family it received our ghosts. We decided not to sell. As it turned out, Edward was assigned to the Washington area for the next twelve years. We spent as much time as possible at the old house but never again did I hear footsteps on the stair. Still, the experience affected us deeply, giving my brother, Kathy, and me a special bond. We often relive it when we are together, and we finally decided that our parents had come back one time to reassure us that death was not the end.

Edward and I wanted to delve even more deeply into the magical forest, so we rented a cabin for a week every summer on the shore of Atsion Lake, created by damming a part of the Mullica River. There are nine simple cabins with spare and primitive furnishings—a wooden table, wooden benches, beds—and no phone or television.

"How can you spend a whole week there?" a friend once asked, but we could have stayed for months beside the calming

deep-red waters. We were either on the cabin's large porch at the lake's very edge, in a canoe exploring its coves and inlets, or on the river that fed it. Here, wild irises grow with their feet submerged, floating logs show the work of beavers, and turtles sun themselves on those logs, easing their hard shells into the water with a gentle plop at the stealthy approach of a canoe.

The Pine Barrens had become Edward's personal landscape, too. A full colonel now, he spent his free time planning the renovation of the old house. Drawings of the building and the property littered his desk. He wrote away for booklets on brickwork and turn-of-the-century hardware and woodwork. He had stationery made up with "The Maples" as the letterhead. Having lived in many places for more than twenty years, we knew only one real home, and when Edward left the military, we were going to live there at last.

It was not to be. Edward died of cancer, like my mother, ten years younger at his death than she.

Immobilized by grief, I did not go to the old house for almost a year. When I finally drove up one summer evening, I saw that one of the bedroom windows was broken, the tendrils of vines insinuating themselves into the house. The garden was gone: The roses had died in the cold winter and, of course, there were no annuals. Tall grass grew on the lawn. The Pine Barrens had already begun to reclaim its own.

I knew what happened to untended buildings. We loved the house so much we had to let it go. My brother and I sold it soon after. With my half of the proceeds I paid for Valerie's law school. Her professor grandfather would have approved.

But each year I return to the Pine Barrens. I always visit the cemetery and drive by the house that I still think of as mine. It is being kept up nicely: New window sash has been put in, fresh paint applied. The garden is not like it was in my father's day, but then he worked on it full-time. I still can't bring myself to knock on the door and ask the new owners to show me what other improvements they have made. Perhaps someday.

I have gone on with my life. Lately I have been to the Pine Barrens with my new husband. He too has ties to the region; his late wife's parents live here. Though the mother is in her eighties she still gardens, with help from her grandsons and, occasionally, my husband.

Our lives are busy. We have four grown children and two careers between us, so we don't get to the Pine Barrens as much as we would like. In my thoughts, though, I often revisit my haunted river. I picture the white sand, the stunted pines, the bloodred water, and I listen to the silence. ■

*Helena Mann-Melnitchenko divides her time between Maryland, where she writes newspaper articles, and California, where she edits a corporate in-house publication. She is working on a novel set in the Pine Barrens.*



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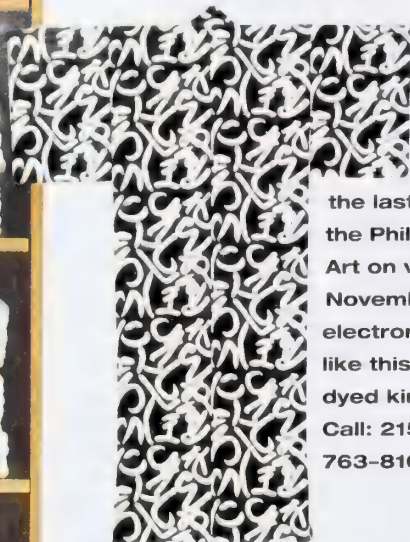


*What's new and noteworthy now —  
at the museums, in furniture workshops,  
and on the eco-front*

EDITOR SARAH McPECK



The grandfather clock offers an up-to-the-minute strategy for storage. An electric time-piece makes room for shelves or hooks, \$2,750. From the Pasanella Co.: 212-242-2002.



Learn how Japanese design has shaped—and been shaped by—Western taste over

the last four decades. At the Philadelphia Museum of Art on view through November 20 are flatware, electronics, and fabrics like this stencil-dyed kimono.

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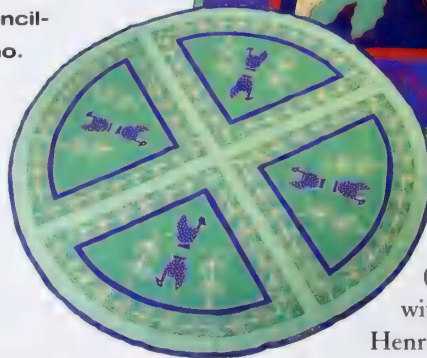
**A Baltic**

birch chest can be custom-stained to go with any decor, \$700. From Metropolitan Design Center: 212-941-8600.

Philippe Starck's television for France's Saba has a pressed-wood-chip exterior—yet another stylish use we've noted of something that was once strictly landfill material.



Tablecloths painted by South African artisans bear folk motifs, \$450 (left) and \$550 (above) with eight napkins. At Henri Bendel: 212-247-1100.



The National Museum of the American Indian, the Smithsonian's fifteenth and newest museum, opens October 30 in the former U.S. Custom House

(above) in lower Manhattan. Shown, left: Acoma pottery jar from New Mexico. Call: 212-668-6624.



**IN THE AIR**

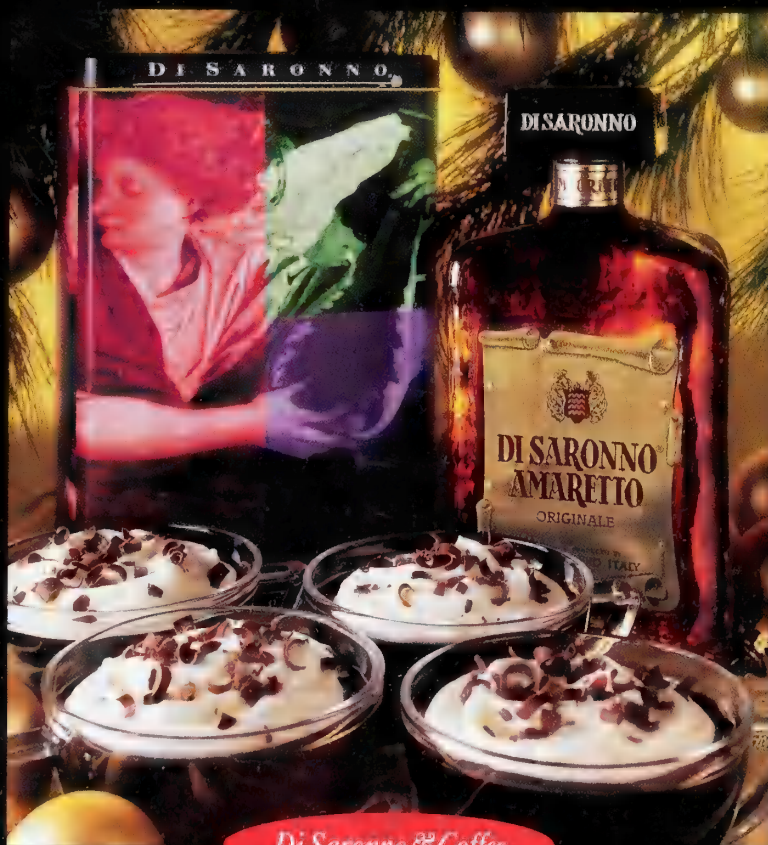
•While we're not saying it's a revival of the English country look, decorators are bringing lavish pattern—on a chair here, a pillow there—into mostly monochromatic rooms.  
•Look also for metal, from a chrome table to brushed-aluminum candlesticks, in a room.





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**D I S A R O N N O**



*Our four-page report from the Milan furniture fair begins here—with designs characterized by cool elegance and simplicity*



Each element of the Domestico armchair—back, arms, and seat—is clearly articulated. Ottoman adds extra comfort. From Zanotta.

Enzo Berti's wonderfully straightforward Passepartout chair has a square motif. Exposed stitching outlines the leather seat. From Montina International.



Massimo Iosa Ghini's elegantly shaped Salt-Lake sofa features exposed beechwood legs and comes with a removable cover. From Moroso.



Curves soften a sensuous Mies-influenced chaise in stainless steel with leather webbing. From Sawaya & Moroni.



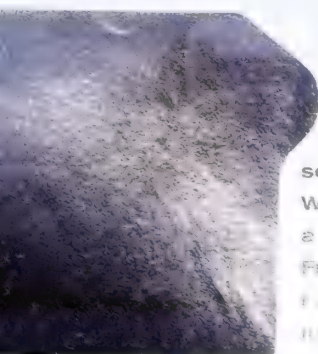
Philippe Starck's Soeur Thérèse bed is a room of its own—with frosted glass sides, padded backrest, built-in tables. From Cassina.

Pascal Mourgue's table in lacquered graphite with beechwood frame (right) scoots around on disklike casters. From Ligne Roset. Left: Designer William Sawaya

folded plywood to create his double-surfaced Sottosopra table. From Sawaya & Moroni.



In a deep blue, the two-seater Place sofa by Terence Woodgate strikes a strong silhouette. From Cappellini.



Magnetic pulls can be attached to any drawer on the Basic Laccato chest (right) and the Pianonotte storage unit (below). From Pallucco Italia.







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*From a home office on wheels to a shelf that turns into a table, mechanically-minded designs from Milan respond to our need for flexibility in our homes*



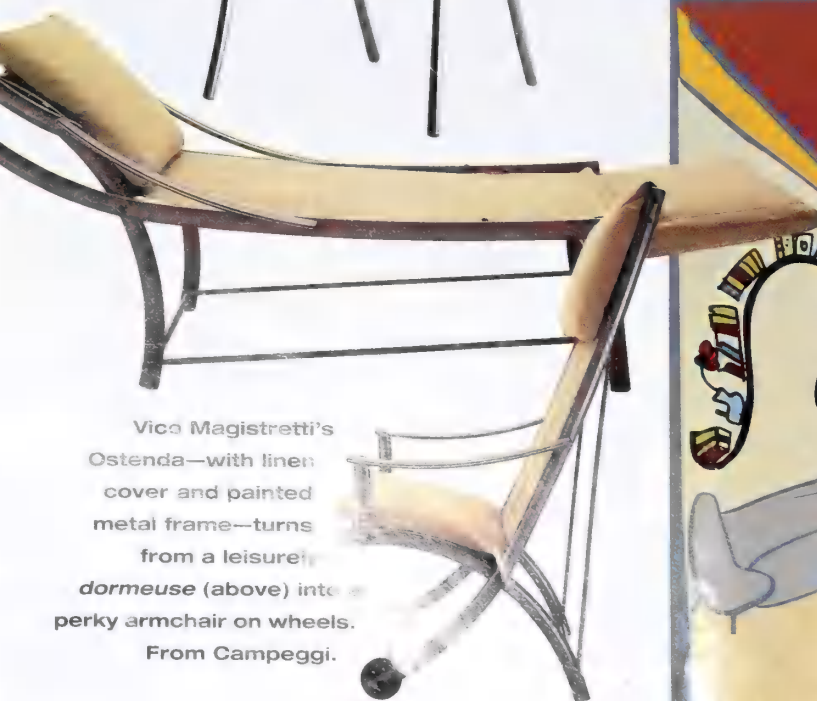
The insectlike Aleph T Four 4 table, by Ron Arad, rolls on casters to keep a party moving. Afterwards it folds up for easy storage (three stages at right). From Driade.



Graceful woven-rush Bali storage unit, which stands open or closed, makes a handy hamper. By Katherine Krizek. From Zanotta S.P.A.



Philippe Starck's stackable molded-plastic Lord Yo throne takes English tradition outdoors. Contoured seat drains water away. From Driade.



Vico Magistretti's Ostenda—with linen cover and painted metal frame—turns from a leisurely dormeuse (above) into a perky armchair on wheels. From Campeggi.



Wind Ron Arad's design-it-yourself plastic bookshelf up and down and across your wall. Available as 10-, 15-, or 24-foot flexible strips; plastic uprights keep books in gravity-defying positions, as shown here. From Kartell.





Crafted of molded polyurethane foam on a steel frame, the Pepe chair (left) has a flexible spring-back that lets you lean back while reading or dining. By Christopher Cornell, from MAP International. Below: The lower shelf of Maarten Kuster's



lacquered computer stand revolves left or right. With steel frame and cast-iron base. From Steel.



Butterfly-inspired design—a winglike plywood back wrapped over a stainless-steel frame—animates Ron Arad's Aleph Empty Chair. From Driade.



This sofa bed keeps a room contemporary (above), your overnight guest comfortable (right).



To make bed: Lift off backrest, remove aluminum tubing, reattach back. By James Irvine for CBI.





Achille Castiglioni's beech-and-steel Scalandrino bookcase pivots from vertical to stepped shelving

(above), then drops to the horizontal to serve as a table. From Zanotta S.P.A. Right, two views: Here's a home office that you can close up and wheel away at night. William Sawaya's Gilles writing desk has side and top compartments and a writing surface that rotates up for display. From Sawaya & Moroni.





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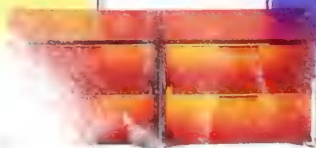
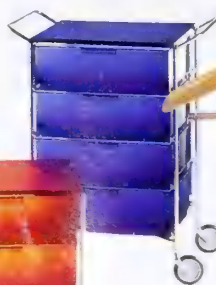
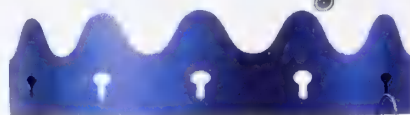
*Color always abounds at Milan, but this year our favorite pieces really vibrate*



Upholstered in white velvet, armchairs (above) come with loose, washable covers. From Interflex. Right: Dazzling colors and whimsical shapes rev up stacking chairs from Steel.



Piero Lazzotti's electric green Pelican three-seater (above) comes with sausagelike cushions tucked along the back. From Living S.R.L. Right: Designed by Antorini, units in translucent plastic gleam with color. From Kartell.



Tom Dixon's undulating Loop chair (far left) is bent plywood covered with soft felt. A yellow skyscraper of a lamp (near left) has diagonal slits to let light through. Both from Cappellini.



Inspired by Napoleon Bonaparte's camp bed, this cocoon on wheels is enclosed by three cotton panels. From FLOU.



The Mood armchair (above right), by Massimo Iosa Ghini, combines a chunky body and diminutive legs. From Moroso. Above left: Francesco Bettoni's crownlike Kron coatrack. From Steel.



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## The roots of modernism

This year marks the 75th anniversary of the Bauhaus, the school that defined the modern in architecture. To celebrate, the Bauhaus Dessau Foundation is beginning to restore founder Walter Gropius's 1925 steel-and-glass school buildings and teacher's housing (below). The project will undo earlier, substandard restoration; the new work will incorporate the latest in ecological design as well as return the buildings to the way they looked during the school's heyday in the early 1930s. In the end, the complex will convey the ideals of simplicity and clarity of structure that made the Bauhaus so influential.

In 1919 the Bauhaus—the word means “to build a house”—featured on the cover of its opening manifesto a woodcut of a cathedral surrounded by stars. Gropius and company

envisioned a new, almost medieval harmony of the crafts in the service of

architecture, as a recent exhibit at the American Craft Museum reminded us. “We must all return to the crafts,” he wrote in 1919. The early efforts of potters like Otto Lindig (whose 1923 chocolate pot is pictured at left), glassmakers like Wilhelm Wagenfeld, and weavers like Gunta Stölzl showed a wish to create a

pure, supple vocabulary of design.

Soon, however, seized by the idea that the crafts were bourgeois and outmoded, Gropius himself, and the Bauhaus with him, rejected handwork in favor of machines and technology. In the capable hands of men like Josef Albers and Mies van der Rohe, even the grid seemed to sing.—William Bryant Logan



## Dernier cri

The new Louvre may be crowded with food-and-drink outposts, but the only place to be caught sipping a kir or a café au lait at the museum these days is Café Marly, the killingly fashionable crossroads for supermodels, artists, actors, and designers of everything from fashion to furniture. While carefully preserving the café's sumptuous original Napoleon III decor, designer craftsman Olivier Gagnère created a swooping twelve-arm chandelier handblown in Venice. On the glamorous arcaded terrace, Yves Taroni's steel-and-woven-wicker chairs offer a dead-on view of I.M. Pei's pyramid. The Marly menu, meanwhile, is strictly United Nations: sushi, carpaccio, brownies, and crème caramel.—Christopher Petkanas

## Daring Dutchman

Dutch architect Rem Koolhaas has been revered in academic circles since the 1970s for his playfully radical book *Delirious New York*, a paean to the discord of modern cities. Lately Koolhaas has had chances to prove his theories, by building cultural and transit centers and houses (below right, villa outside Paris) around Europe. This month, New York's Museum of Modern Art will show eight recent projects. The most ambitious is a master plan for Euralille, the French outlet of the “chunnel,” where architects have surrounded Koolhaas's oval convention center with dissimilar towers, leaving exposed a subterranean tangle of railroads and freeways.

Koolhaas's buildings are modernist shells with chaotic interiors of materials. At a Rotterdam museum (far right), two rooms mingle with tree trunks; a dark, snaking hall spills out into a glass-walled gallery; a milky-plastic glass is used for the stairs. As part of the MoMA show, Koolhaas will also show a small backlit transparent structure with phone booths, with graphics explaining how the spaces happen and how to speed the process. Other theorists ever stretch out the idea of a building.





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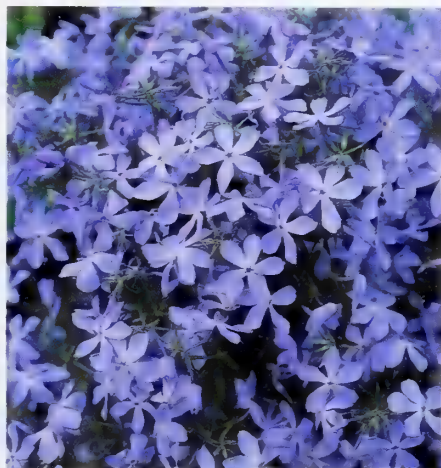


# Gardening by the book

*The best regional guide will enlighten you about soil, rainfall, and temperature extremes in your own neck of the woods. It will also point out the virtues of growing native plants*



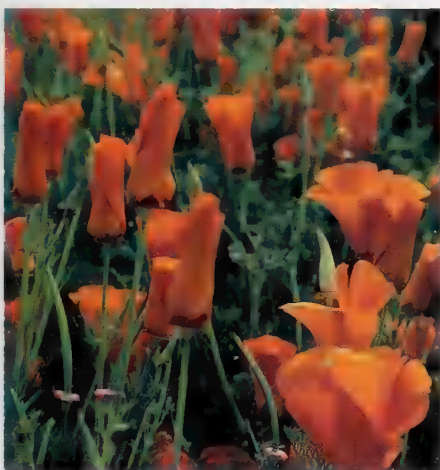
*Trillium ovatum*, Northwest native



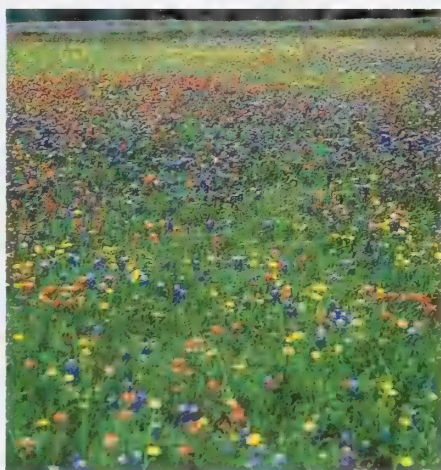
*Phlox divaricata*, Midwest native



*Stylophorum diphylllum*, Northeast



California poppy, *Eschscholzia californica*



Texas wildflowers



Southern magnolia, *Magnolia grandiflora*

BY CECILE SHAPIRO

**North, south, east, west**—home may be best, but it's rarely perfect. Northern gardeners cope with short seasons and deep cold; in the South, heat kills plants. In the Midwest the two extremes seesaw, and on both coasts the salt sprays and the winds gust. Soil is too acidic or alkaline, or perhaps it's hard clay or loose sand; it may be a thin film over rock, or a fruitcake of stubborn stones. The sun may shine so relentlessly that plants shrivel, or so sparsely they whimper and wilt. What is a gardener to do?

Think local. This is the message of regional gardening books

with specific advice for each of the disparate sections of our vast continent. For starters, these books urge us to try native plants, the indigenous flora that thrived before European settlement. Most natives are quite happy without a gardener's intervention, thus homeowners can forgo the pesticides and constant care often needed to grow "exotics." (Any plant originating in a particular place is a native; elsewhere, it is an exotic. North American natives are exotics in England, where gardeners delight in our goldenrods and asters. In the same way, plants imported from the British Isles—or anyplace else—are exotics here, even if they have long since been naturalized; that is, have made themselves at home, like the ox-eye daisy.) >



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Recent books on natives just about cover the country. *Gardening with Native Wild Flowers* by Samuel B. Jones, Jr., and Leonard E. Foote, botanists who are also experienced gardeners, addresses gardens east of the Mississippi. It will be useful to anyone who wants to know how to begin a wildflower garden or what to do with a wet spot or whether a meadow might succeed. *Gardening with Native Plants of the Pacific Northwest* by Arthur R. Kruckeberg does the same for gardeners on the opposite side of the continent. Remember that natives need not be confined to wild gardens; many triumph in perennial borders, too.

In *Gardening with Native Plants of the South*, Sally Wasowski convinces us that gardening zones are a measure only of the extremes of cold recorded. She points out, as do many of the following books, that these zones ignore other factors affecting plant happiness, especially summer heat. In her earlier book, *Native Texas Plants*, Wasowski divided the state into eight sections, such as the Piney Woods, Blackland, and Hill Country, but even within each section essential conditions vary, from soil type to average rainfall to median temperatures.

More than 4,000 species of native flowering plants and ferns flourish on their own in New Mexico, but not all will enhance the domestic landscape. In *Southwestern Landscaping with Native Plants*, Judith Phillips focuses on plants that can serve a multitude of functions. Phillips, a landscaper, begins with design suggestions before continuing with a plant list that encourages gardeners to grow from seed the pretty and undemanding sand verbena (*Tripterocalyx*) or to try cuttings to increase the indefatigable four o'clock (*Mirabilis multiflora*).

Whether you hope to develop a purist's garden composed solely of natives or a broad-minded commingling of indigenous tribes and foreigners, a book aimed at your neck of the woods is the best guide. The following are all reliable references. I found myself taking notes while reading Lauren Springer's *The Undaunted Garden*—a compliment not many garden books elicit. Springer writes from the high plains of Colorado, where extremes of temperature and ravages of nature are commonplace. Her mission, stated in the introduction, is to present the hundreds of native or exotic plants that survive happily despite hail, baking sun, drought, freezes, or dense dry shade but that are omitted from the usual lists. Even for gardeners outside Springer's harsh climate, this is a truly original gem from a trained horticulturist who is also an enthusiastic dig-in-the-dirt gardener.

In *Gardening in the Heartland* Rachel Snyder remarks, with good reason, that too many gardening books assume we all live in the gentler sections of the Northeast, or even in England. Her goal is to inform readers in the heartland, which she defines as Nebraska, Iowa, Missouri, and Kansas, about the gardening skills needed in an area that until a century or so ago was sparsely inhabited grassland prairie. Like most of the garden advisers recommended here, Snyder begins by telling readers how to learn about the composition of their soil.

Leon C. Snyder travels farther north, to Minnesota, its surrounding states, and to Canada, in *Gardening in the Upper Midwest*. In addition to lists of trees, shrubs, perennials, and annuals suitable for the climate, each with an excellent >



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## Remember that natives need not be confined to wild gardens; many triumph in perennial borders, too

description, he includes a mini-botany course on plant classification, growth, and propagation.

Daniel J. Foley's *Gardening by the Sea from Coast to Coast* moves to more temperate climes where oceans modify the weather. Despite a bias toward the Northeast, Foley nonetheless teaches—by means of numerous black-and-white photographs and thoughtful annotated lists—just how to garden in the face of salt spray, high winds, and sandy soils.

*Cold-Climate Gardening*, a classic by Lewis Hill, and *Warm-Climate Gardening*, a new book by Barbara Pleasant, are a pair of thoroughly engaging handbooks. Hill's book, in print since 1981, emphasizes techniques for extending a too-short frost-free season, especially for food crops. He also enlightens readers as to landscaping with suitable trees and ornamentals. Like Hill, Pleasant writes with charm and vitality, addressing the problems and rewards of gardening in her home state of Alabama and in other places with a ten-month growing season.

Southern gardeners can choose from a rich selection of specialized books, some longtime favorites, others new, like the most recent addition to the authoritative Taylor's Guide series, *Gardening in the South*. Like all books in this series, it has as its core a sequence of color photographs that present each plant, two to a page, with botanical (Latin) name, common name, size, season of bloom, soil, sun, or shade preference.

Felder Rushing's radio shows, TV programs, and newspaper columns radiating from Mississippi are directed toward gardeners in an area generally rated Zone 8. (It is worth knowing that Great Britain is almost entirely in Zone 8, yet has a climate totally unlike that of Mississippi.) In *Gardening Southern Style*, Rushing, a comfortably unpretentious writer, includes everything from planning a landscape to growing vegetables and fruit, as well as a valuable month-by-month almanac. Two other detailed, inclusive guides take on more limited areas: *Your Florida Garden* by John V. Watkins and Herbert S. Wolfe, and *Complete Guide to Florida Gardening* by Stan DeFreitas, a book much enhanced by numerous color plates.

The flower of southern garden writers was the late Elizabeth Lawrence, whose first book, *A Southern Garden*, appeared in 1942 and was republished in a special edition in 1991. Rare are garden writers like Lawrence, whose way of imparting her expertise is so thoroughly engaging that you continue to read as you might a memoir. This is true of *A Southern Garden* but even more so of *A Rock Garden in the South*. Lawrence also offers the best argument for reading gardening guides: "Dirty fingernails are not the only requirement for growing plants. One must be as willing to study as to dig, for a knowledge of plants is acquired as much from books as from experience."

When it comes to detailed gardening information designed for an immense geographical segment, the *Sunset Western Garden Book* was the prize. It redefines the entire concept of climate zones, dividing its third of the country into 24 sections based on many more factors than would be old. Intricate zonal maps show exactly where you are, from northern Montana's

Section 1 to Southern California's Section 24. This is a text that any active gardener in the West will return to again and again: No book has all the answers, but the *Sunset Western Garden Book* comes pretty close.

If soil is the problem, Scott Ogden will tell you in *Gardening Success with Difficult Soils* how to cope with the limestone, alkaline clay, and caliche conditions endemic to much of the Southwest. George Brookbank's *Desert Landscaping* would help anyone make the arid desert bloom. And for more plant-with-picture lists, consult *Taylor's Guide to Gardening in the Southwest*.

Be on the lookout for a golden oldie—*Trees and Shrubs for Pacific Northwest Gardens*, by John A. Grant and Carol L. Grant—if you live in the Northwest and are planning to plant any of these long-lived companions. If you garden in the maritime Northwest, you will be happy to know about the attractive paperback Cascadia Gardening series on such subjects as *Northcoast Roses*, *Water-Wise Vegetables*, *Winter Ornamentals*, and *Growing Herbs*. But if you want to settle down to a good read that is also filled with good counsel, give yourself a present: Ann Lovejoy's *The Year in Bloom, Gardening for All Seasons in the Pacific Northwest*.

Wherever you till the soil, dig holes, push in seeds, and relish the display, it is a comfort to know that you are doing it surrounded by a host of helpers, all of whom wish you well as they, too, look for more answers. ■

Cecile Shapiro reviews books for *House Beautiful* and often writes on gardening.

### BOOK INFORMATION

**NATIVE TREES, SHRUBS, WILDFLOWERS:** *Gardening with Native Wild Flowers* by Samuel B. Jones, Jr. and Leonard E. Foote (Timber Press, 1991), \$32.95. *Gardening with Native Plants of the Pacific Northwest* by Arthur R. Kruckeberg (University of Washington Press, 1990), \$22.50. *Gardening with Native Plants of the South* by Sally Wasowski with Andy Wasowski (Taylor Publishing, 1994), \$29.95. *Native Texas Plants: Landscaping Region by Region* by Sally Wasowski (Gulf Publishing, 1991), \$27.95. *Southwestern Landscaping with Native Plants* by Judith Phillips (Museum of New Mexico Press, 1987), \$19.95.

**MIDWEST:** *Gardening in the Heartland* by Rachel Snyder (University Press of Kansas, 1992), \$19.95. *Gardening in the Upper Midwest*, second edition, by Leon C. Snyder (University of Minnesota Press, 1993), \$16.95.

**SEASIDE:** *Gardening by the Sea from Coast to Coast* by Daniel J. Foley (Parnassus Imprints, 1982), \$10.95.

**NORTHERN NEW ENGLAND:** *Cold-Climate Gardening* by Lewis Hill (Garden Way/Storey, 1987), \$12.95.

**SOUTHEAST:** *Warm-Climate Gardening* by Barbara Pleasant (Garden Way/Storey, 1993), \$12.95. *Taylor's Guide to Gardening in the South* by Rita Buchanan and Roger Holmes, editors. (Houghton Mifflin, 1992), \$18.95. *Gardening Southern Style* by Felder Rushing (University Press of Mississippi, 1987), \$17.95. *Your Florida Garden*, Fifth edition abridged, by John V. Watkins and Herbert S. Wolfe (University Press of Florida, 1987), \$13.95. *Complete Guide to Florida Gardening*, revised by Stan DeFreitas (Taylor Publishing Co., (Continued on page 68)





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# "Menopause means you're not a real woman anymore."

## MYTH NO. 3

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Some women – those who are pregnant, for example – should avoid estrogen therapy. You should tell your doctor if you have ever had cancer of the breast or uterus, unusual vaginal bleeding, abnormal blood clotting or any heart disease. Estrogen therapy has been associated with increased risk of uterine cancer.

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- Q. Is estrogen therapy – and Estraderm – right for me?
- Q. Can Estraderm help relieve the vaginal dryness that makes sexual intercourse uncomfortable?
- Q. How long do I need to stay on Estraderm to get the most benefit? Months? Years?

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See next page for additional important information.

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**BRIEF SUMMARY (FOR FULL PRESCRIBING  
 INFORMATION, SEE PACKAGE INSERT).**

## **ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.**

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses. **ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.**

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

## **INDICATIONS AND USAGE**

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae; and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with a slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men. Black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg/day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bed rest produce bone loss, while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimum dose and amount of physical activity that might lower the risk for osteoporosis have not been established.

## **CONTRAINDICATIONS**

Patients with known hypersensitivity to any of the components of the therapeutic system should not use Estraderm.

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast;
2. known or suspected estrogen-dependent neoplasia;
3. known or suspected pregnancy (see Boxed Warning);
4. undiagnosed abnormal genital bleeding;
5. active thrombophlebitis or thromboembolic disorders;
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

## **WARNINGS**

**1. Induction of Malignant Neoplasms.** Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

**2. Gallbladder Disease.** A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

**3. Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.** There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

**a. Thromboembolic Disease.** It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

**b. While** increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

**b. Hepatic Adenoma.** Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

**c. Elevated Blood Pressure.** Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

**d. Glucose Tolerance.** A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

**4. Hypercalcemia.** Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

## **PRECAUTIONS**

### **General**

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.

2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).

3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.

4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.

5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.

6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.

7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.

8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.

9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.

10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

## **Information for Patients**

See Patient Package Insert printed below.

## **Drug/Laboratory Test Interactions**

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalen retention;
2. increased prothrombin time; increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability;
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T<sub>4</sub>) as measured by column or radioimmunoassay; free T<sub>4</sub> resin uptake is decreased, reflecting the elevated TBG; free T<sub>4</sub> concentration is unaltered; TBG was not affected in clinical trials of Estraderm;
4. reduced response to the metyrapone test;
5. reduced serum folate concentration;
6. increased serum triglyceride and phospholipid concentration, and decreased pregnenolone excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

## **Carcinogenesis, Mutagenesis, Impairment of Fertility** See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

## **Pregnancy Category X**

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

## **Nursing Mothers**

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

## **ADVERSE REACTIONS**

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare. There have also been rare reports of severe systemic allergic reactions.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

**Gonitourinary System:** Breakthrough bleeding, spotting, change in menstrual flow; increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

**Endocrine:** Breast tenderness, breast enlargement.

**Gastrointestinal:** Nausea, vomiting; abdominal cramps, bloating; cholestatic jaundice have been observed with oral estrogen therapy.

**Eyes:** Steepening of corneal curvature; intolerance to contact lenses.

**Central Nervous System:** Headache, migraine, dizziness.

**Miscellaneous:** Change in weight, edema, change in libido.

## **DOSE AND ADMINISTRATION**

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body (including the buttocks and abdomen). The site selected should be one that is not exposed to sunlight. *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

## **Initiation of Therapy**

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3- to 6-month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

## **Therapeutic Regimen**

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

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# Charles Moore's humane vision

*Two new books by a star architect who was also a great teacher: one about water and architecture, the other a recapitulation of his design principles and preferences*

BY MARTIN FILLER



The Fountain of the Four Rivers in the center of Piazza Navona in Rome, designed and built 1647–51 by Gianlorenzo Bernini, as it appears in *Water and Architecture* by Charles Moore. He calls it "the geography."

In October 1975, when I was editing one of his eleven books, I went with Charles Moore on a trip up the coast of California to visit his major buildings as well as some of his favorites by other architects. Starting in Los Angeles, where he had just moved to teach at UCLA after a tumultuous decade at Yale, we drove north in his Pontiac Astre.

Our first stop was Santa Barbara, to see his and William Turnbull's iconoclastic Faculty Club at that branch of the University of California, as well as William Mooser's quirky Spanish Revival Santa Barbara County Courthouse of 1929, one of the public buildings Charles Moore most admired. Another was the loony Madonna Inn near San Luis Obispo, where we stopped for lunch. This developer-designed extravaganza was a kitsch landmark on the Moore map of America, in which he mixed high architecture and high camp with gleeful abandon.

By late afternoon we reached the University of California at Santa Cruz, where Kresge College, the dormitory enclave he designed with Bill Turnbull, had recently been completed. It was Halloween and, more significantly, the fiftieth birthday of Charles Moore (his inner circle always referred to him by his given name; it was casual friends who said Chuck or Charlie). The main street of that exhilarating residential complex was alive with movement, color, and light. As dusk fell, long-haired students in tie-dyes, bellbottoms, and love beads placed flickering jack-o'-lanterns on balconies aglow with reflections from the reds, yellows, and oranges the architects had painted behind the tall white colonnades that frame the layered facades.

The unusual sight of two dudes in coats and ties wandering through this fragrant hippie terrain began to attract attention. One reveler in a ghostly bedsheet whirled around us crooning, "Whoou are yooou? Whoou are yooou?" Pointing at my traveling companion I answered, "He's the architect who designed all this." The student spook cried "Cooooo!" causing Charles Moore to break into the blushing, sheepish grin with which he greeted compliments, no matter how well deserved.

That unforgettable day wound up with a big birthday party in Berkeley, and the trip ended with a stay at the architect's most important work of all, the Sea Ranch, on the >



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*Herend*  
VILLAGE POTTER



Mendocino Coast north of San Francisco. For me, that magical encounter at Kresge College was the highlight of an eventful journey, epitomizing the vivid interaction between people and place that was central to Charles Moore's humane vision of what architecture should be.

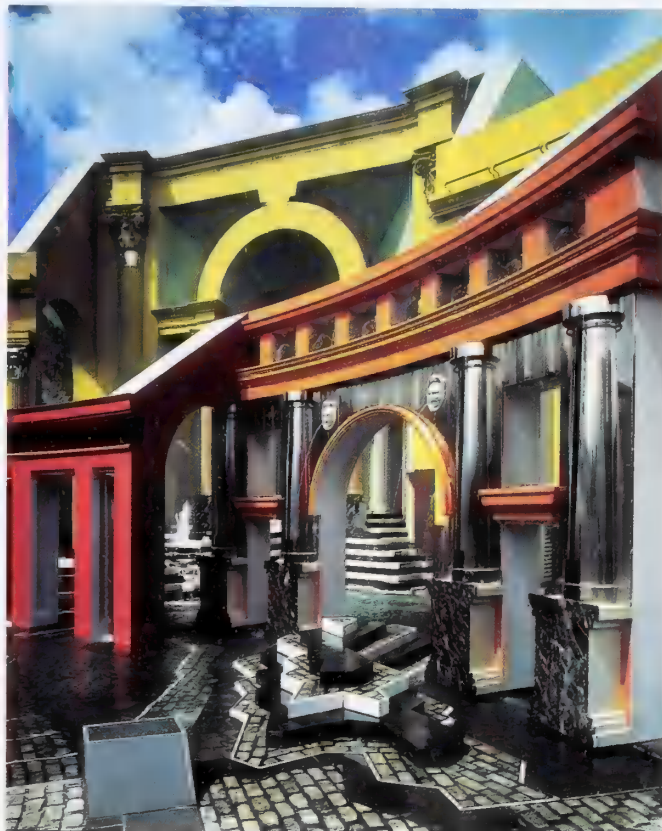
If I may take the liberty of repeating myself, I wrote in a 1978 review of one of his most memorable works, St. Joseph's Fountain at the Piazza d'Italia in New Orleans, that "Great architecture tends to inspire admiration, reverence, humility, awe, and other such solemn emotions, but rarely does it fill its beholders with feelings of happiness, romance, warmth, joy, and love." The same can be said of architects, and those who knew him would unhesitatingly put Charles Willard Moore into that second category.

Thus his death of a heart attack last December at age 68 deprives us not only of one of the most pleasure-giving architects of our century, but also a person of extraordinary kindness, generosity, and charisma. There are hundreds of people who at one point or another in their lives felt that Charles Moore was their best friend; I was lucky to be among them.

Along with his buildings and his books he leaves a living legacy in the thousands of architects he trained and inspired. Charles Moore was the most influential architecture professor of his generation. Unlike many other star architects he was also a great teacher, and for over forty years he imparted his vast knowledge and passionate beliefs with unparalleled intelligence, gentleness, and merriment to generations of students.

As if to keep up with each incoming class, Charles Moore never stopped learning himself. He was tremendously proud of his Willard forebears in Michigan, 19th-century farmers who knew Greek and Latin. After taking his doctorate in art history at Princeton in 1957, where he did his dissertation on water in architecture, he continued to be a man of education in its profoundest sense, seeing everything around him as an opportunity for enrichment. Even his leisure—such as this peripatetic workaholic allowed himself—was determined by his voracious need for new architectural experiences.

During his summer jaunts around the English countryside with a small group of close friends, Charles Moore would think nothing of spending an entire day in search of a marvelous staircase in a little-known house he had once seen in a



St. Joseph's Fountain at the Piazza d'Italia in New Orleans, an urban set-piece designed by Charles Moore in the late seventies, has since fallen into disrepair.

picture. No wonder his favorite vacation spots—Guajalajara, Mexico; Kyoto; and Rome—were places where he could find an intriguing design idea every few feet.

Fortunately for those of us who always wanted more of Moore, his last two books speak in the familiar voice that was remarkably the same in public lectures and private conversation. With the possible exception of his exact contemporary and fellow Princetonian Robert Venturi, Charles Moore was the most gifted architectural writer—and not just writing architect—of his time. At once a learned historian and an inci-

sive contemporary critic, eager practitioner and respectful preservationist, advocate of tradition and antiestablishment gadfly, he brought a breadth of experience and depth of understanding to his articles and books that is reminiscent of the great Victorian authors on art and travel, most of all John Ruskin. Artifact, setting, and social meaning were inseparable components of architecture for both men.

In *Water and Architecture* by Charles W. Moore and Jane Lidz (Abrams, \$60), here is how the architect brings to life Gianlorenzo Bernini's Fountain of the Four Rivers (1647–51) in the Piazza Navona in Rome:

"One enters the piazza from one of the narrow side streets to see the distant blur of the spiny mountain rising in the center. As one gets closer and closer to the fountain, its astonishing detail comes into focus. The fluvial gods, carved from silken Carrara marble, contrast with the rocks and plants, which are hewn from grainy, porous travertine. The fountain provides endless fascination in the play of its water against the stone. Where water runs, Bernini polished the travertine smooth, but the areas [where] it does not he left rough and coarse so that the solid stone seems to dissolve over time. . . . Over the years, the flowing water has deposited minerals in streaks and patinas, leaving rich shadows and gleaming highlights. At night, underwater lights dapple on the stone, creating the illusion that the figures are actually moving: the river gods swinging their legs in the air, the stallion struggling, and the dolphins' flippers splashing in the water. From the slender stone shaft, to the flip of a dolphin's tail, to the gods' uplifting energy, the fountain moves the eye heavenward, releasing one's mind to the sky. Against the upward lift, and following a rhythm of its own, water spills from the mound, falls into >



*During summer jaunts around the English countryside, Charles Moore would think nothing of spending an entire day in search of a staircase he had seen in a picture*

the stone bowl, and drains down into the cave, always, inevitably returning to the dark source."

With writing like that, who needs pictures? But Jane Lidz's handsome photographs of the aqueous delights the author summons up are no letdown. She skillfully manages the considerable technical challenges of capturing water in mid-flight, and uses glancing light and evanescent reflection to freeze in a split second an element that by its very nature resists being caught by the camera. Her images and his words are wonderfully complementary, heightening the sense of shared enjoyment that brims from these pages.

True to Charles Moore's insistence on being inclusive, this comprehensive collection brings together everything from the Maritime Theater of Hadrian's Villa at Tivoli to Julia Morgan's neo-Roman Neptune Pool at Hearst Castle in California. Claude Monet's water garden at Giverny, the offshore *torii* gate near Miyajima Island in Japan, the Court of the Lions at the Alhambra, and River Walk in San Antonio all give further evidence of this book's expansive range.

Sadly missing, because photos of it in operation can no longer be made, is the author's own St. Joseph's Fountain at the Piazza d'Italia of 1977-78 in New Orleans. That once-astounding urban set-piece, in which Charles Moore uncannily replicated the classical orders of architecture in water—fluted Doric columns, flaring Corinthian capitals, even egg-and-dart moldings, above a marble relief-map pavement of Italy complete with its major rivers flowing into the surrounding seas—has been allowed to fall into disgraceful ruin. There could be no more fitting memorial to its designer than for the Piazza d'Italia to be restored to its original state and endowed with perpetual care by the city that should prize this dazzling water sculpture as one of its most brilliant adornments.

Though Moore was a prolific writer, all of his books were done in conjunction with others. That it took him more than 35 years to revise his doctoral dissertation and publish it in augmented form as *Water and Architecture* gives some indication of the degree to which he could get sidetracked by other projects. Among his oldest and most adept collaborators is Donlyn Lyndon, one of the four partners in the former Berkeley-based firm of Moore, Lyndon, Turnbull, and Whitaker (more familiarly MLTW), which will go down in history books as the creator of the epoch-making Sea Ranch of 1963-65, a landmark of ecologically sensitive design.

Lyndon, who teaches architecture at the University of California at Berkeley, is a coauthor (with Charles Moore and Gerald Allen) of the classic 1974 book *The Place of Houses*, which established a format that Moore and other teachers would thereafter reproduce with varying degrees of success.

To say that they were all essentially the same book with somewhat different emphases would be unfair, yet the touchstone buildings and places cited in them tended to be repetitious, and the mixture of text, photographs, and drawings rather predictable.

*Chambers for a Memory Palace* by Donlyn Lyndon and Charles W. Moore (MIT Press, \$29.95, published this September) is an attempt to break out of the typical Moore-ish mold. Its title was suggested by a mnemonic device whereby the Roman philosopher Cicero was able to make two-hour-long orations to the Senate without the use of notes by envisioning an imaginary palace, the fictive rooms of which jogged his memory as he mentally walked through them. Following along those classical lines, the book is organized as a series of Socratic dialogues (or, more accurately, letters) between Lyndon and Moore, in each of which a specific aspect of architectural design is addressed.

The highly artificial "Dear Charles, Dear Don" structure of the text is not an ideal way to absorb the many thought-provoking things the authors have to say, and a mild form of one-upmanship often emerges from their antiphonal responses. Still, for students who will now never have a chance to sit in on a design studio with these two illustrious associates, something of the give-and-take of Charles Moore's collegial approach to architectural practice is distilled in this last recapitulation of so many of the principles he upheld and the places he loved.

The degree to which Charles Moore could coax the best from those he worked with is borne out in *Chambers for a Memory Palace* by Donlyn Lyndon's inspired reply to his partner's missive on water. There, naturally, Moore excels. Lyndon, who is not the scintillating prose stylist his coauthor was, rises to a poetic response fully up to the example set for him. That, in a nutshell, was the conundrum faced by all of Charles Moore's associates. Though he tended to overshadow them he was also capable of making them shine, and not just through his reflected glory.

It is therefore both ironic and fitting that Charles Moore's lifelong immersion in architecture—a calling he knew he had even as a boy—is rounded out by his final statement on its varied, complex, and metaphoric relation to water, which in his penultimate book he calls "a source of life and the great symbol of life." Moving from the specific to the universal was one of his most characteristic directions, enabling him to see all the water in the world in a single drop. Now as our knowledge of Charles Moore begins to move from the immediate to the historical, his largeness of spirit seems equal to the transition, like a majestic river meeting the sea. ■



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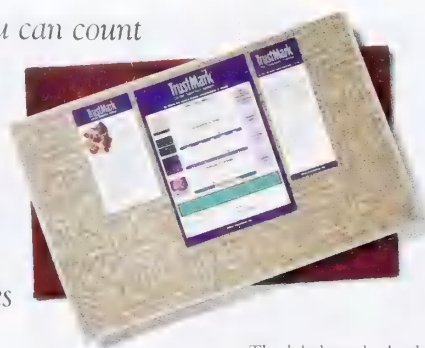
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# Tripping in L.A.

*In this modern city, an architecture tour ranges from the sublime (Charles Eames's own house) to the ridiculous (colorful, cartoonish diners called googies). Preservationists are trying to save it all*

BY MARILYN BETHANY

One woman is wearing a pink felt poodle skirt. Another is dressed, my companion says, "like someone on *The Brady Bunch*." It's a parking lot where we wait in line with immaculately preserved lifts.

A Beach Boys reunion, perhaps? Actually, this is historic preservation, L.A. style. We aesthetes are gathered outside the 1954 Capitol Records headquarters on Vine just north of Hollywood for the first stop on a 79-point, self-driven tour of mostly commercial postwar Los Angeles (1945-1964), sponsored by the

Modern Committee of the Los Angeles Conservancy, a private foundation. Even at this early stage in the proceedings, standing in the shadow of the city's first round office tower (imagine a tall stack of LPs on a spindle that perpetually blinks H-O-L-L-Y-W-O-O-D in Morse code), it's safe to surmise, Toto, that we're not in Colonial Williamsburg anymore.

Many tasteful people have trouble taking Los Angeles seriously. Little wonder. Whereas Vienna had its Secessionists, Los Angeles lays claim to dingbats (a type of nondescript stuccoed apartment building that flourished in the fifties and sixties) and googies (a genre of fifties coffee shop).

On the other hand, as the history of art keeps proving, a lot of tasteful people don't know a good thing until it's gone. Besides, L.A. isn't just about design movements with funny names. For every googie there's a Gregory Ain, whose 1947 tract in Mar Vista is a rare example of low-cost housing in the International Style; for every dingbat there's a Richard Neutra, whose Silverlake Colony is even more exceptional—an enclave of >

One of the icons of modern architecture, Charles Eames's 1949 house (ABOVE) was put together from stock building parts.



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Architects and critics have debated the merits of googies such as Pann's (ABOVE).

eight houses that offers a tantalizing glimpse of what our suburbs might look like today had we entrusted the postwar housing boom to designers of this caliber.

What makes L.A. such a mecca for modernists is that modernism never had much serious competition here. Unlike, say, Philadelphia or Charleston, where tradition holds sway and high-quality antique structures abound, Los Angeles is a 20th-century town.

At South Beverly Drive, one of four docent stops on the onetime tour, this point is vividly illustrated when our guide shows us four aerial photographs of the area—the earliest taken in 1922, the latest in 1939. In the first picture there are few signs of humanity in this part of Beverly Hills—just a seedy-looking speedway in the desert, roads plotted but unpaved, and barely a building in sight. Seventeen years later buildings are sprinkled over much of the landscape. The commercial strip we are here to admire was erected later, between 1947 and 1956.

As with the tour in general, these two- and three-story buildings, each designed by a different architect, vary in quality, though all can be roughly defined as conservative modern, that unthreatening subspecies of modernism that professionals of the time tended to favor for their offices. Particularly winning is a brick studio with cement windows (on the block between Olympic and Pico boulevards) designed by architect William A. Cody. It's a subtle building, but it's a subtle building, and it's a subtle building, yet it does for the social

Style what Katharine Hepburn did for gabardine pants—takes its givens (intelligence, economy, practicality) and turns them chic.

Ironically, the very renegade spirit that has made L.A. so congenial a medium for modernism has also made it slow to embrace conservation. Los Angeles has one of the weakest preservation laws in the country. And salvation is not close at hand. A proposal that would add muscle to its Cultural Heritage Ordinance has been bogged down in the city bureaucracy for nearly eight years.

Even with strengthened legislation, postwar modernist preservation is a hard sell—and not just in L.A. The very folks who get all misty-eyed over Victorian houses, Colonial taverns, and Art Deco office buildings can be coldly indifferent to the fate of a high-rise in the Space Age style. As for googies, well, it's a miracle there are any left at all.

Googies are L.A.'s answer to the diner. Designed to attract the attention of passing motorists, they take the language of modernism and pump up the volume as high as it will go. Flat roofs bend and tilt, as if they are being pried off; walls meet at any angle but the expected right; neon blinks; colors shriek. Despite its beginning as a shameless marketing gimmick, the gooogie later developed into a hotly debated cause. The architect Charles Moore admired the googies' "air of drunken abandon." The esteemed critic Esther McCoy found them sloppy and undisciplined. Despite the prestige of its supporters, Google's, the style's namesake on Sunset Boulevard, designed in 1949 by

John Lautner, met its fate in 1986 with the whack of a wrecker's ball. Other googies have endured, including the remarkable Armet Davis Newlove-designed Pann's in Westchester, a neighborhood near L.A. International Airport, where we wind up our tour over Dreamburgers Deluxe.

The trouble with conserving postwar buildings, even those far less controversial than googies, lies as much with economics as aesthetics. Property values have yet to be enhanced by a community rising up and preventing its fifties commercial structures from being torn down.

These days the optimism that built L.A. is nowhere in evidence. Hard hit—first by the recession, then by the riots and, recently, by a series of natural catastrophes—the city is uncharacteristically glum. Yet today, among those attending the tour, spirits are soaring. Neither riot, flood, fire, earthquake, nor rotten economy can shake this crowd of 1,200 postwar design enthusiasts in its conviction that Los Angeles is, as ever, a visual feast. Besides, where else would we go? Where else is the naive faith in, and folly of, modernity so manifest as it is here. ■

*Marilyn Bethany, former design editor for New York magazine, now lives and writes in Los Angeles.*

#### DO-IT-YOURSELF L.A. TOUR

The illustrated black-and-white booklet that accompanied Cruising Postwar Los Angeles includes maps, driving instructions, addresses, and descriptions of each site. It also lists important modern structures not covered by the tour. It is \$5 from the Los Angeles Conservancy, Roosevelt Building, 727 W. 7 St., #955, Los Angeles, CA 90017.

Both doubters and champions of Los Angeles's architectural merit should see *Landmarks of Los Angeles*, text and photographs by Patrick McGrew and Robert Julian (Harry N. Abrams Publishers, \$49.50). This four-color survey ranges from Gabrielino Village, site of a Native American settlement in Griffith Park, to the Storer residence in Hollywood by Frank Lloyd Wright.



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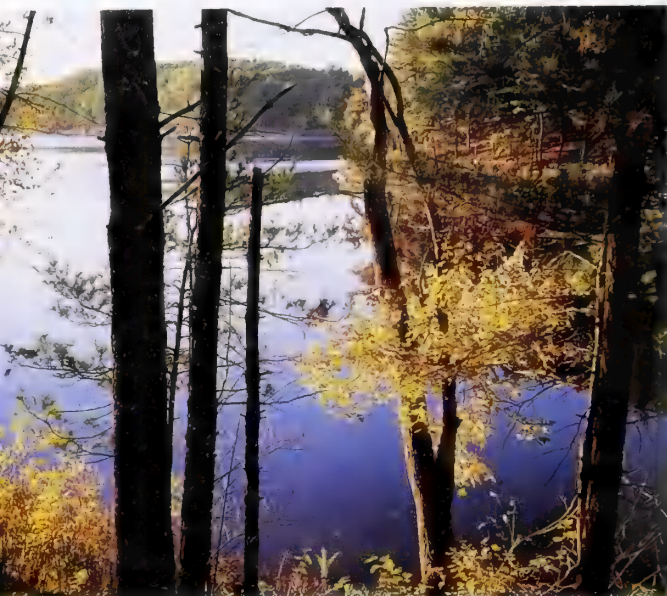
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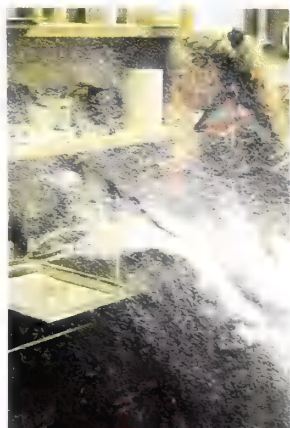
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BY ELIZABETH FERBER



## Thoreau would be proud

When Henry David Thoreau lived at Walden Pond, he never could have envisioned an office complex and condominium park in his peaceful woods. One hundred and fifty years later, pop singer Don Henley couldn't either. So Henley founded the Walden Woods Project, which raises money to buy land surrounding Walden Pond in Concord, Massachusetts, thus saving it from the proposed development. The project has sponsored benefit concerts, an album, and pledge walks with actors Kirstie Alley, Ed Begley, Jr., and Harry Hamlin, and is now offering red maple seedlings from Walden Woods for \$35 plus handling. All proceeds go to further land acquisition and conservation. Call: 800-554-3569.



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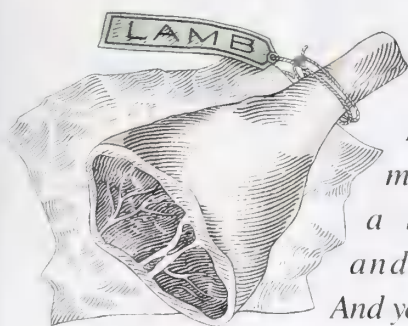
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# Land of the first Americans

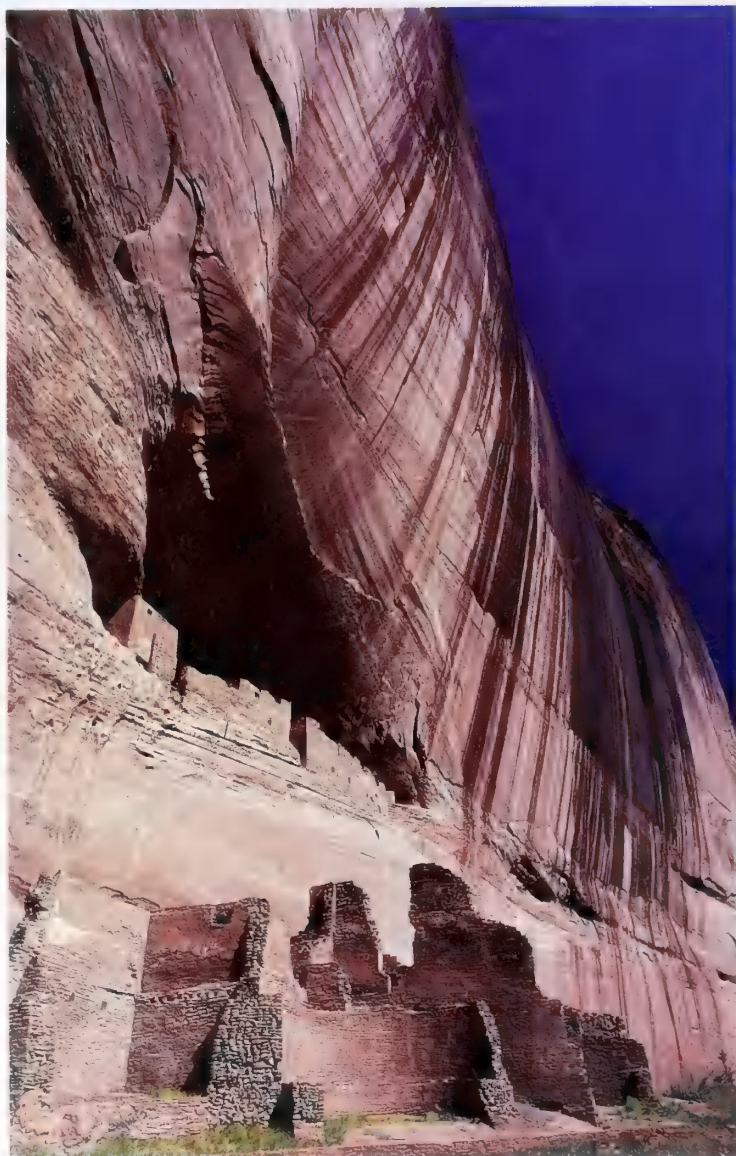
*In the deep canyons of the high Southwest, where wind and water have sculpted the layers of rock, you can see the oldest houses in the United States*

BY BRIAN DOYLE

I was standing at the foot of an enormous red rock wall in northern Arizona. Ravens floated above me; a ghostly kit fox skittered across the valley floor. Dawn was spilling into Monument Valley and I was trying to find the right word for the silent scene as the stagelights came up—eerie, spiritual, vast. But the truest word came from my friend Ted, who stared out over the valley the Navajo call *Tse Bii Nizghai* and said, quietly, "Time."

Ted is a subtle fellow and I have learned, over the course of many journeys with him, to translate freely his sparse utterances. He meant geology; you can see 300 million years' worth of layered stone in the Valley. He meant human history; people have lived in the Four Corners area for more than 10,000 years. And, I suspect, he meant the odd sense of timelessness that many travelers feel in the canyonlands—the disconcerting but refreshing knowledge that for a moment you have stepped outside of Time itself.

The Four Corners, the high desert near the junction of Arizona, Colorado, New Mexico, and Utah, is part of what geologists call the Colorado Plateau. On the average this plateau is about 5,000 feet high, and it is this elevation that indirectly accounts for the barrenness of the country.



Ruins of adobe and stone houses built by the Anasazi around the 12th century at Canyon de Chelly in Arizona.

Rivers and creeks, relentlessly seeking sea level, slice through rock and leave sculpted canyons in their wake. Rain and wind chip away at shale and sandstone, and leave behind the breathtaking pillars and towers for which so many places are named: Arches National Park, Natural Bridges National Monument, and Monument Valley, to mention a few. My first trip to the Four Corners left me gasping: I was used to the deciduous woodlands of New England, and to the dense, wet conifer forests of the Pacific Northwest. Seeing this naked country up close was stunning.

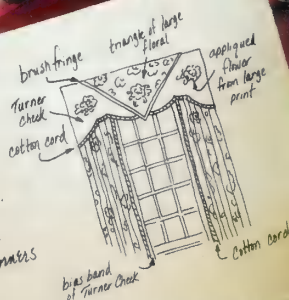
Of all these unusual sites in the Plateau, it is Monument Valley that draws me annually and irresistibly. I have been there often, always accompanied by Ted. He and I have been going to the Valley since before either of us had children. Once a year I get a letter from him stating the day on which I should arrive in Phoenix or Salt Lake City or Las Vegas or Albuquerque, the four urban corners bounding an area bigger than all of New England.

When I step off the plane in one of these cities Ted is there, rental car keys in one hand, map in the other, a gleam in his eye. And off we go, north, south, east, or west, but always with the same ultimate destination: the geographical and metaphorical heart of the Four Corners, Monument Valley. >



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You have almost certainly seen the Valley, even if you have never been there. The stark rock towers that rise abruptly from the dust and sage are ubiquitous in films, advertisements, and television commercials. The Valley's media popularity is easy to explain; no single place sums up the vast, harsh beauty of the American West like Monument Valley.

From time to time my wife asks me why I like the Valley. "It's dry and there is nothing there," she says. Not true. The land appears lifeless but actually harbors endless life: ravens, golden eagles, coyotes, foxes, mice, scorpions, rattlesnakes, and people, many of whom are citizens of the 200,000-member Navajo Nation, the tribe occupying the largest and most populous Indian reservation in the United States. The Navajo—or Diné, the People, as they call themselves—have been residents of the Colorado Plateau since the 1400s. (The name "Navajo" comes from *Apaches de Nabajo*, "Apaches of the cultivated lands," which is what the Spaniards called them.) The modern reservation began in 1868, when the Navajo signed a peace treaty with General William Tecumseh Sherman and were granted 100 square miles of their holy land as a reservation. Over the years the Nation has grown to more than 24,000 square miles, all of it within the sacred confines of four mountains: Sierra Blanca Peak and Mount Hesperus in Colorado, Mount Taylor in New Mexico, and the San Francisco Peaks in Arizona.

This land was populated long before the Navajo arrived, however. It is thought that there were people living in the Four Corners area as long ago as 10,000 B.C. By 1000 B.C., about the time Greek city-states began to flourish, Indian peoples were cultivating corn and squash in the Southwest. By A.D. 1000 or so the Anasazi had invented the subterranean circular structure called a pithouse, and they were building enormous cliffside dwellings of sun-dried clay and stone at Betatakin, Keet Seel, Mesa Verde, Canyon de Chelly, and Chaco Canyon. These houses, built into crevices and caves in canyon walls, could only be reached by ladders, which the inhabitants pulled up behind them when danger threatened. Something like immense



condominium complexes, these were the first houses in North America. They reached their height, so to speak, at Chaco Canyon in New Mexico, where there was a five-story building.

On our most recent trip, Ted and I made a point of visiting the Anasazi ruins at Canyon de Chelly (pronounced d'Shay), about 100 miles southeast of Monument Valley. The canyon, a sacred site to the Navajo, appears to be a very popular place for the People to visit; I saw a dozen Navajo families arrive in the few hours I was there, and I was told by a ranger that he sees more Navajo and German tourists than any others.

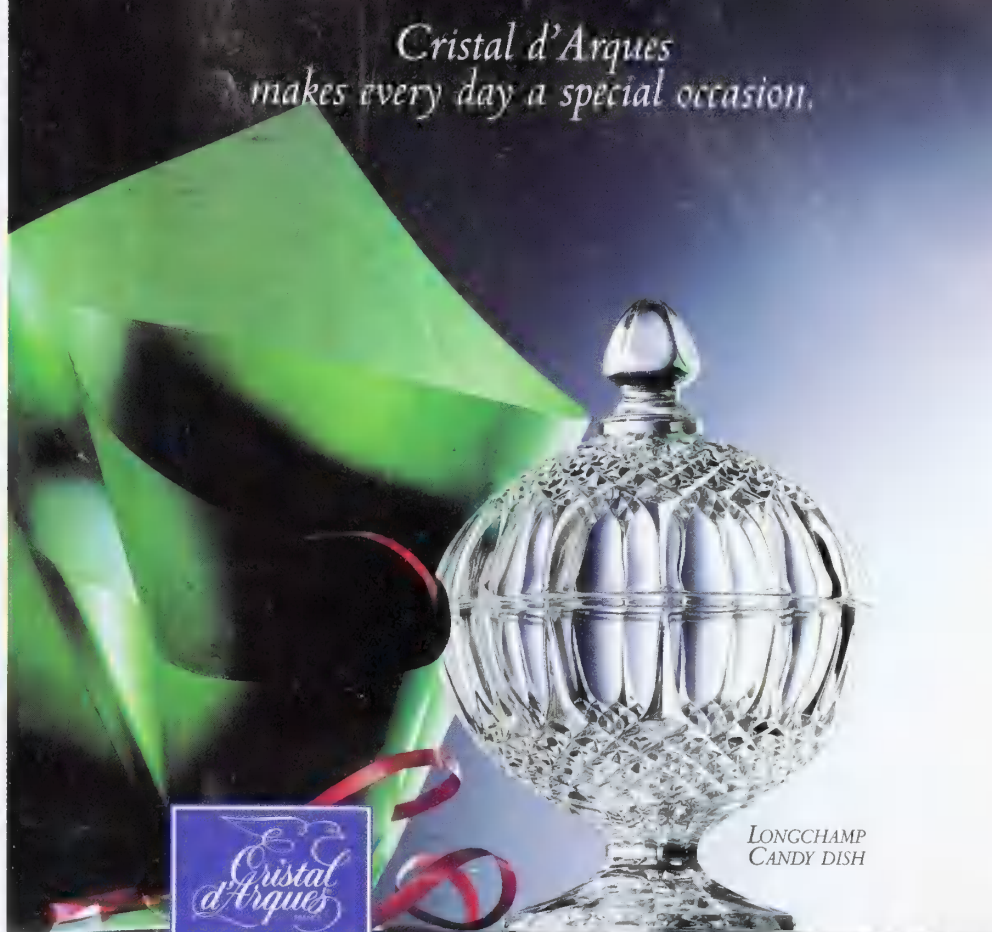
We arrived at the canyon a few hours after dawn. The morning was still fresh, the crisp air of the desert almost edible. The canyon itself opened before us suddenly like a gash in the desert; I could understand how it became a refuge against enemies, as there is no way to see it or predict it until you happen upon it. Its layered red rock and startling green floor came as a shock after the monotony of the surrounding desert and the shabbiness of Chinle, the little town nearby.

The National Park Service maintains Canyon de Chelly in cooperation with its small resident Navajo population. These few people tend sheep and farm corn and peaches in small plots alongside the silvery Chinle Wash, which winds quietly through two canyons—Canyon de Chelly itself, and its twin, Canyon del Muerto. A small visitor's center on the rim offers a thorough education on the natural and human history of the area, a history framed by blood, as Canyon del Muerto's name attests. The canyon of death was named for the burials found in its ruins, but is also the place where 100 Navajos were massacred by Spanish troops in 1805.

As we walked along the canyon's edge we could see ruins from the rim. This was White House, begun four centuries before Christopher Columbus's lookout saw the New World looming out of the darkness. Much of White House is the dun color of its neighboring rock; the Anasazi were masters of concealment, and the stone and adobe walls are as expertly camouflaged as a creosote grasshopper on a creosote bush.

We drove around the canyons, >

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stopping at overlooks, silently pondering the people who slept in the airy cool of the caves they made, who climbed down their ladders to grow corn and squash in the flat floodplain along the stream, who mysteriously fled this little green canyon and their sculpted homes. (It is thought that drought or the raids of neighboring people caused them to flee.)

Year-round there are guided horseback and four-wheel-drive tours through the ruins, and during the summer visitors may hike the trails with a ranger, who points out petroglyphs (rock art) and wildlife. But in spring and fall you are on your own to walk the canyon on the White House trail, so down it we went, descending 600 feet to the valley floor, scuffling along through the reddish dust.

The trail winds along the canyon wall and leads to White House, which is tucked in a rock crevice some thirty feet above the canyon floor. Below, near the trail, are the crumbled foundations of a second ruin; the two were probably once connected by ladders. By then it was full afternoon, and I stood there in the loud light for some time, wondering what drove these peaceful men and women to build hidden homes in cliff-cracks. Some scholars think they were seeking shelter from the sun, but it seemed to me the builders were terrified of invaders.

Ted and I walked back up to the rim and drove away south, into the gathering evening and away from this sacred Navajo site, but it was a long time before we could talk and joke again; the Anasazi stayed with us all the way into Phoenix. When I returned home to the Pacific Northwest, both the comfort of my house and the lush foliage surrounding it seemed odd, and it was some days before I could again take water and safety and the color green for granted. ■

*Brian Doyle is the editor of Portland Magazine in Oregon.*

*For more information, write the Navajo Tourism Office, P.O. Box 663, Window Rock, AZ 86515. Telephone 602-871-6436; fax 602-871-7381. For Canyon de Chelly, write Canyon de Chelly National Monument, P.O. Box 588, Chinle, AZ 86503; 602-674-5500.*

### SUGGESTED READING

A good guidebook is Robert Casey's *Journey to the High Southwest*. For armchair travelers: *Desert Solitaire* by Edward Abbey; *Desert Notes* by Barry Lopez; *Coyote's Canyon* and *Pieces of White Shell* by Terry Tempest Williams; *The Mysterious Lands*, by Ann Zwinger; *The People*, by Stephen Trimble; parts of *The Trail Home*, by John Daniel; and *The Desert Smells Like Rain* by Gary Nabhan.

### IN THE GARDEN

*Continued from page 46*

1987), \$21.95. *A Southern Garden* by Elizabeth Lawrence (University of North Carolina Press, 1991), \$24.95. *A Rock Garden in the South* by Elizabeth Lawrence (Duke University Press, 1990), \$16.95.

**WEST:** *Sunset Western Garden Book* by the Editors of Sunset Books and Sunset Magazine (Sunset Publishing, 1988), \$19.99.

**SOUTHWEST:** *Gardening Success with Difficult Soils* by Scott Ogden (Taylor Publishing, 1992), \$18.95. *Desert Landscaping* by George Brookbank (University of Arizona Press, 1992), \$17.95. *Taylor's Guide to Gardening in the Southwest*, (Houghton Mifflin, 1992), \$18.95. *The Undaunted Garden: Planting for Weather-Resilient Beauty*, by Lauren Springer (Fulcrum Publishing, 1994), \$29.95.

**NORTHWEST:** *Trees and Shrubs for Pacific Northwest Gardens*, second edition, revised, by

John A. Grant and Carol L. Grant (Timber Press, 1991), \$19.95. *North Coast Roses* by Rhonda Massingham Hart (Sasquatch Books, 1993), \$8.95. *Water-Wise Vegetables* by Steve Solomon (Sasquatch Books, 1993) \$8.95. *Winter Ornamentals* by Daniel J. Hinkley (Sasquatch Books, 1993), \$9.95. *Growing Herbs* by Mary Preus (Sasquatch Books, 1994), \$9.95. *The Year in Bloom* by Ann Lovejoy (Sasquatch Books, 1987), \$11.95.

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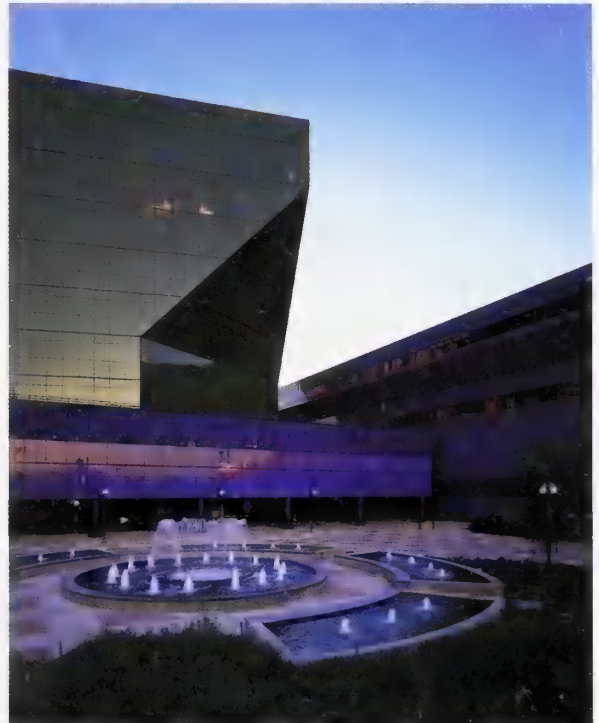
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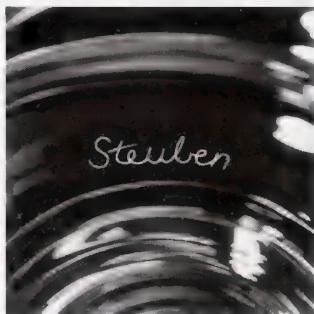
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DESIGN WATCH

# Building a child's world

*The entrance is cockeyed, windows are low—and children feel right at home at a day care center built by Corning Glass*

BY JOSEPH GIOVANNINI

**The short front door** next to the tall one instantly tells kids that this day care center in Corning, New York, is built for them. After storming into the Corning Children's Center, they find

themselves in an architectural exploratorium where each room is different, and there are pint-size window seats, stairways to nowhere, and transparent plastic sinks made with Corning TV tubes so water swirling down the drain can be spied from below. The 10,000-square-foot

building, adjacent to Corning Incorporated's corporate campus and a residential neighborhood, embodies what its architect, Mack Scogin of Atlanta's Scogin Elam & Bray, calls "the space of a child."

"When we occupied a church basement, the kids sensed they didn't >

**FILED FROM TOP LEFT:** Kids peer through a smiling window glazed with a sheet of glass clipped in place. A yellow floor punctuated with yellow animates a two-story dining and play space centered on a serving kitchen. A play structure next to windows low enough for children to see out. Windowed doors allow kids to peek in and out. Toddler-size basins. There's a door just for kids at the cockeyed entry.



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9. Toddler classroom
10. Preschool classroom
11. Kindergarten classroom



The plan (ABOVE) shows the three classroom wings extending from the center. TOP LEFT: A porthole and curved windows in one classroom. LEFT: Classrooms open to the yard.



for the project in part because they are used to having children as clients; for two decades they have created architectural exhibitions for children at the High Museum of Art in Atlanta.

Data on how architecture relates to early childhood development is hard to find, so Scogin resorted to common sense and a little on-the-spot research. "When we watched how children moved about, some things became apparent," says Scogin, the chairman of the architecture department at Harvard's Graduate School of Design and a dead ringer for Benjamin Franklin. They learned that the floor should be accommodating, with soft carpeted spots along with areas for messy playing, and that the ceiling is part of a child's active field of vision. Windows should be low so children can make connections between outside and inside. They began to think about circular openings to crawl into, blind staircases for climbing, and paths for discovery adventures through the building. Good lighting is essential to assure a bright interior even on a winter day, and there should be easy access to the play yard. In no way should the colors and figures of the environment usurp the initiative of the children themselves. Scogin wanted to establish a setting that would allow children to be children rather than an audience for his design.

Planned like an octopus with four arms extending out from the center, the one-story building is topped by a canvas structure which children call the light catcher—a warped, vaguely hat-shaped form that appears to "spin" the building. Elam likens the whole structure to a top arrested in motion. The arms, each with zooming, dynamically contoured roof shapes, are clad in natural cedar clapboard randomly mixed with strips of black and white painted clapboard. Several loft levels add interest.

Just beyond the reception desk, a multipurpose room offers an open kitchen along with a tall cone of translucent fiberglass that funnels light from the skylight and encloses a wet play area with shower sprays and a drain. Each of the three classroom wings off this space >

belong, despite the bright colors and the special furniture," says Ann Allen, who directs the center's program. "Letting go of their parents in the morning was hard; now there's much less separation anxiety at the door." In fact, one recent afternoon, two children spontaneously staged cranky sit-down protests at the thought of leaving.

With more and more women working outside the home over the last two decades, day care centers have proliferated nationwide, but over 95 percent are retrofitted in churches, houses, and other "found" buildings, where caregivers make do by decorating with Day-Glo colors and toddler furniture. Corning Children's Center is different. It is a growing min-

percent—that over the last five years have been built from the ground up by a corporation for the children of its employees and the surrounding community. And this innovative design—conceived from a child's viewpoint to encourage development—makes the center an exception within that small fraction. The project, planned to accommodate 100 children (with the possibility of forty more), was initiated under the direction of Corning's former director of architecture and design, Samuel B. Frank, an architect who espoused design as a tool for advancing the company's goals.

Mack Scogin, Merrill Elam, and Lloyd Bray, who have designed public libraries and houses with angular shapes and free-form geometries, were chosen



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contains several rooms dedicated to infants, toddlers, and preschoolers, who can mix in wide corridors. The center organizes the three ages in familylike groups so siblings in different classes can fraternize in the corridors.

"There are two basic approaches for day care design: providing a simple, abstract background for children to enliven and play against, or designing a building that becomes an extension and tool of the center's child development program," says Scogin, who favors the latter. "A building can help teach lessons fundamental for developing creativity and environmental sensitivity—like lessons about space, light, and sound. These environments should be about imagination and fantasy rather than surveillance and maintenance."

Architects trained in the rigors of the T square find the Corning Children's Center undisciplined and unprofessional as a building: nothing lines up geometrically; every space and nearly every window is unique. But for children the happenstantial quality makes sense. "Kids find it normal, because they're informal," remarks Peigi Cook, executive director of the center. "It's easier to deal with kids in this building where windows, toilets, and sinks are sized for them," adds Cook. "They don't have to strain to fit, they're more relaxed and their natural playfulness emerges. Children learn through play. They create little areas, interact with the irregularities of the building, and take bean bag chairs by a window and look out." As though illustrating her point, a small girl toddles over to a window seat jutting out onto the back lawn.

The children seem to like the center despite the absence of cute images: the architects never designed down to them with images of barns or old-time houses, smoke lazily up from chimneys. "We didn't pander," says Scogin. Scale rather than imagery was the key: "Handling child scale within adult scale was really the big issue," says Elam. "You can't keep children looking at the knees of the building, but then again, scaling everything down blunts their desire to grow up." ■

*Joseph Giovannini is an architect and a critic.*





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# A new mood in decorating

**We see a modern viewpoint** emerging in the world of decoration and design. It reflects the growing desire to simplify our lives, clean up our environment, and enjoy life's ultimate luxury: time for family, friends, and ourselves.

We saw this new mood in the furniture of Christian Liaigre when we were in Milan for the annual fair (see our report in this issue's Style Beat pages). Hearing that the French designer was bringing his collection to the United States and that he had just finished a house for himself in Paris, we knew we had to share it with you. Liaigre's rooms open our issue—clean and strong, comfortable and welcoming, decorating's current spirit personified.

In the air we sense a special feeling for color, demonstrated in several of our stories, the first a report on a house on Long Island. When its owner saw the range of colors available in the sisal her decorator, Paul Siskin, was suggesting for the dining room, she said, "We want all of them." That she got them all tells you what is going on in the decorating world these days.

There are even more colors—56 to be exact—in the house Alexander Julian and his wife, Meagan, built in Connecticut. Working with colorists Donald Kaufman and Taffy Dahl, the Julians

have created a working-living environment we can all learn from.

We can't wait to see the furniture Alexander Julian will be introducing at the fall market in High Point. Knowing how he changed men's fashion, we are certain his first furniture designs will open our eyes. At the last High Point market Dakota Jackson's new line for Lane was another example of today's mood, and it is showcased in this issue.

Gisue Hariri and Mojgan Hariri, architects and sisters, disprove the cliché that modern design is cold and unfriendly. In a duplex apartment in Manhattan that they renovated using some "cool" materials like steel and marble, an active family of six lives in blissful comfort. Meanwhile, IKEA's creative director shows just how hip modern can be in his own apartment in Sweden, where strong colors, industrial materials, and whimsy welcome home a man usually on the move.

But none of our examples is more modern than the steel-and-glass house designed by architect Peter Forbes for a grandmother in Maine who finally has a "room of her own." Like the day care center we report on in this same issue, it takes the person(s) it was designed for seriously, and takes an old idea—a machine for living in—to new heights.

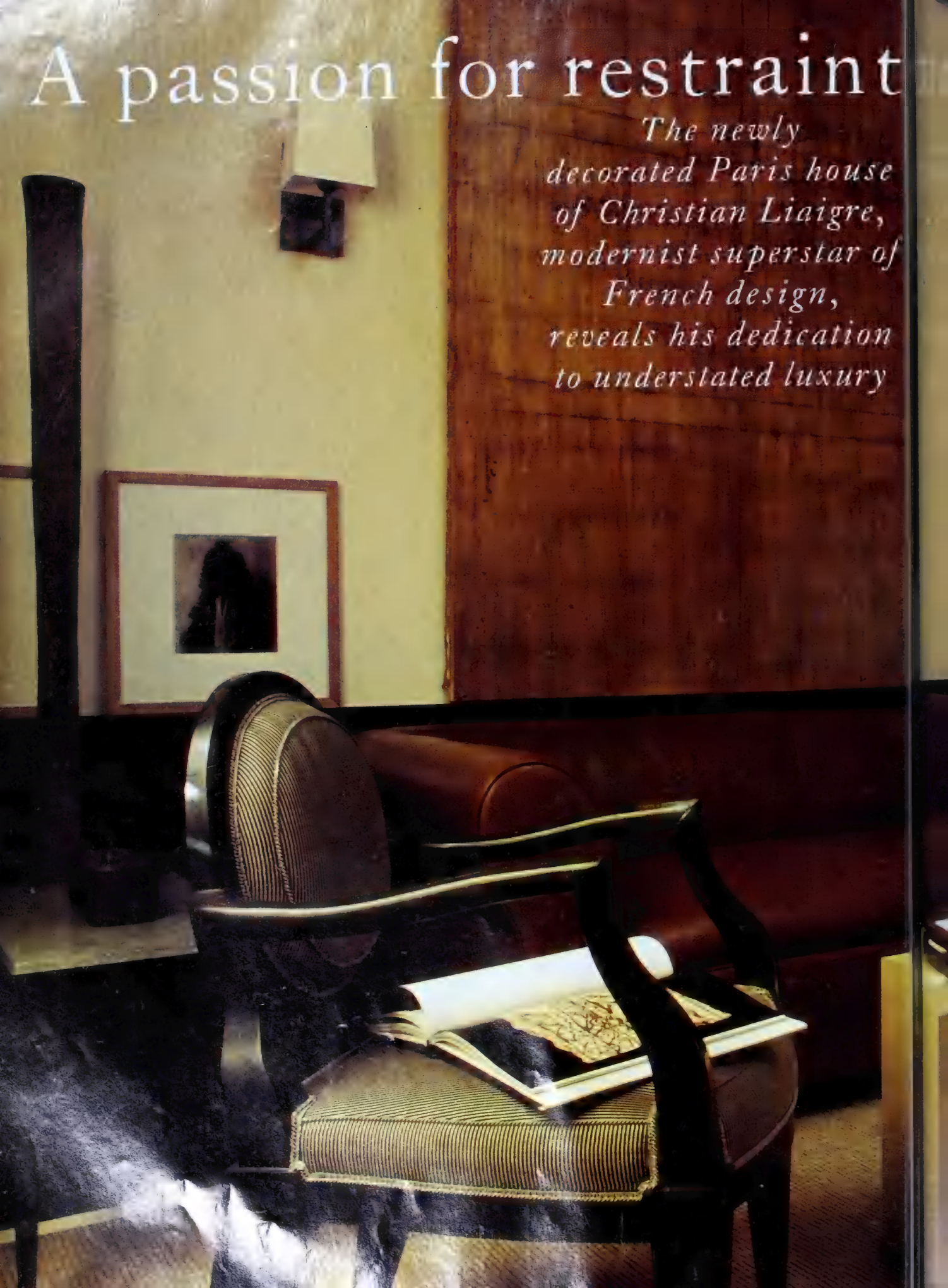
*Louis Oliver Gropp*

EDITOR IN CHIEF



# A passion for restraint

*The newly  
decorated Paris house  
of Christian Liaigre,  
modernist superstar of  
French design,  
reveals his dedication  
to understated luxury*







On the wall above the Liaigre leather sofa, the designer had gold leaf applied to canvas—his way of poking fun at gold-framed pictures: Here the gold *is* the picture. Sycamore armchair is the prototype for one Liaigre created for a Paris hotel. Table, love seat, and corner cupboard are also his designs. Metal side chair by Eric Schmitt.



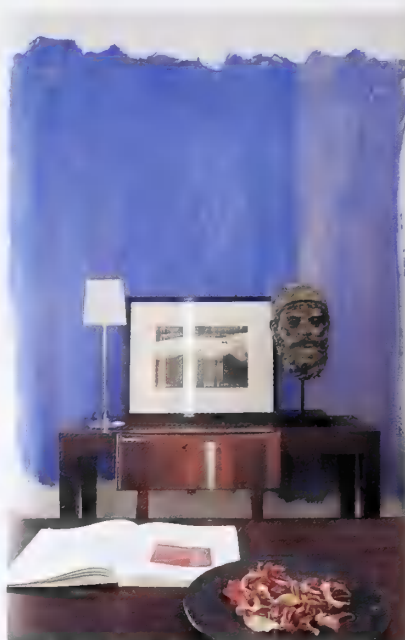


BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY  
JACQUES DIRAND PRODUCED BY CAROLYN ENGLEFIELD

About fifteen years ago, when the French decorator-designer Christian Liaigre was first trying his hand at furniture, a friend remarked on the work's powerful link to that of the early modernist Jean-Michel Frank. Beginning in the twenties, Frank, who was also French, advanced the cause of understated luxury, exquisite restraint, and simple geometry.

"Although I have to admit I had no idea who Frank was back then, I did recognize the affinity when it was pointed out to me," says Liaigre today. "I have discovered his work in the time since, and he has nourished me a great deal. With our shared appreciation for craftsmanship, a spare use of color, and a striving for timelessness, I feel I could be his cousin—no, make that his nephew."

It is no surprise then that Liaigre's late-19th-century three-story brick-faced house planted in the middle of a conventional Paris courtyard makes reference to a dictum by which Frank was coined by the architect Robert Mallet-Stevens: "You can more curiously install a room by unfurnishing it rather than furnishing it."



Men certainly have the upper hand in Liaigre's interiors, though never at the expense of comfort and psychological well-being. A visitor feels that there is everything here one could want, just the right amount of visual stimulation—antique busts, important vintage photographs, and a few superfluous. Overall, there is a great sense of space and, at the same





time, of being enveloped. These are rooms with a profoundly tranquilizing effect.

Chameleonlike in their sobriety, many of the sofas, tables, and chairs that furnish the house—designed by Liaigre in ebony, oak, sycamore and African wenge—are now available in this country through Holly Hunt Ltd. Except for the guest room, where a pair of Vietnamese mirrors with lipstick-red frames inspired a horse blanket and one of Liaigre's signature camelback sofas in the same vivid color, the palette is composed with rigorous discipline of tobaccos, chestnuts, beiges, and blacks. Says the designer, "I am definitely not one of those people who thinks that a lot of bold color in a house is restful."

In some rooms Liaigre even edited out paintings in favor of acrylic or chalk applied directly to walls in a painterly way. "The wide brushstrokes behind one of my slatted tables in the dining room are the work of a friend, the painter Pierre Bonnefille," the designer notes. "In my office I painted a wide stripe between my desk and a wooden canoe that hangs on the wall—the people of Karala in India used it to get around the lakes."

In both cases, the paintwork serves to draw a number of furnishings and objects together, creating tableaux that, in the last years of the 20th century, point the way to a mode of living that is no less rich, no less decorative for being scrupulously edited.

The dining table (OPPOSITE ABOVE) has rounded edges, more comfortable for the elbows. Table, shelves, and console are all Liaigre designs in wenge wood; his chairs are mahogany. OPPOSITE BELOW: Liaigre had an artist paint directly on the wall. ABOVE AND BELOW: Liaigre's office includes his desk in ebony and oak, his one-armed "meridienne" for napping. Over the desk, a canoe.

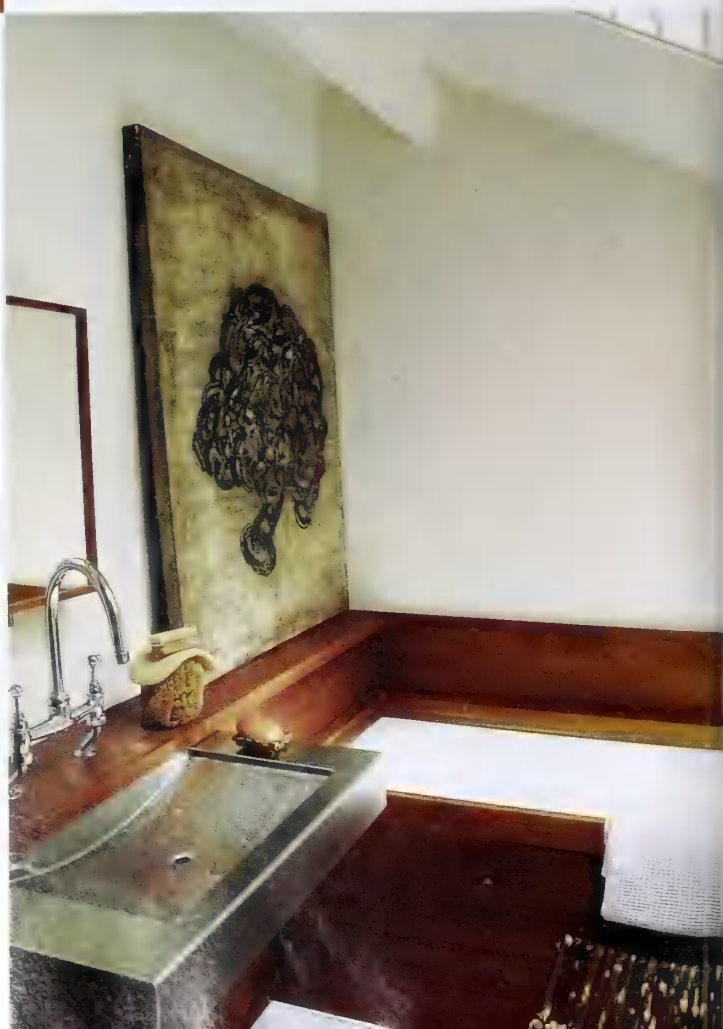






*Christian Liaigre feels close to a brilliant French modernist of sixty-five years ago. He says, "Jean-Michel Frank has nourished me a great deal. I feel I could be his cousin — no, make that his nephew"*

Seen from Liaigre's third-floor bedroom (ABOVE) is his skylit dressing room with oak doors and cupboards. On the floor is sea grass matting. The chestnut and iroko chair is a prototype by Liaigre for the new Club Med in Bora Bora. RIGHT: From his teak-encased tub, the designer can gaze at a painting by Marc Rebello. Stool is from his new line. OPPOSITE: Soft touches in the master bedroom include the kilim on the sea grass carpeting, Irish woven linen curtains on a wrought-iron rail, a Noguchi paper-shade lamp. The bronze is a study by Bourdelle.













This stunning guest bedroom includes Liaigre's oak bed painted with India ink and woven with cotton webbing; the coverlet is a horse blanket. A pair of red-lacquered mirror frames from Vietnam triggered the room's strong red component, including the Canovas cotton on Liaigre's camelback sofa. Also blackened with India ink are the rice straw screen with oak frame and the designer's oak bedside table with natural legs.

For more details, see Reader Information







# Open all year

*To turn a Long Island summer house into a year-round weekend retreat, interior designer Paul Siskin added some wintry colors and cozy textures to his initial scheme of gauze and canvas and grass-fiber rugs. The intermingling of seasonal flavors gives the house a new piquancy*

ining room (BOTH VIEWS), each monogrammed burlap-slipcovered  
d in a different-colored vertical tape. Vividly striped crisp silk taffeta  
also the dashing hemp carpet. Oversize serving table is antique.







Imagine you've got a great summer outfit: soft color, airy, cool, comfortably. It only you could wear it into the fall. Then a brainstorm: You'll just touch it up a bit with velvet on the cuffs. Suddenly it's a fall outfit, and winter, too. Not easy to do successfully, even with clothes. But decorator Paul Siskin of the New York firm Siskin Valls has pulled off the trick with an entire house. For clients John and Corrie Sandelman, who yearned to use their eastern Long Island, New York, summer house on weekends year-round, he



winterized his initial sisal-canvas-gauze plan, and did it all without a tacked-on look.

Take the spacious living room. "One of the beauties of the Hamptons," Siskin says, "is the light, and its effect on colors." So he did this room, with its tall windowed bay, in summery greens and blues, and then sobered it with wintry browns. What *are* these subtle shades? "I'm bad at color naming," he confesses, but he's game, and points out the soft celadon canvas sofa, with its fringed pillows. Over in the sunlit bay, an ice blue chair is studded with a square of aquamarine. Plump lemony armchairs sport turquoise pillows, and there are big woven-rattan, vanilla-cushioned club chairs with chartreuse pillows. Those mile-high olive velvet curtains are bordered in canvas—a novelty equaled only by the amazing tapestry binding on the

The Asiatic has used velvets, leathers, and suedes to winterize the Hamptons living room (BOTH VIEWS). For upholstered pieces, Paul Siskin always chooses classic styles. "Anything else doesn't stand badly." The big handsome coffee table was once a hard uncomfortable-looking Indian bed. The tall lamp is strictly ornamental.









sea grass rug. Milk-chocolate leather and ridge-matte cover a fat ottoman and wing chair, respectively.

In the dining room, Siskin adds surprising burlap on the pull-up chairs, then skinned the room with more of it, quilted. The chair backs are unimpaired. "You could only get away with that on burlap," he laughs. And the tale of the multi-colored striped carpet makes him laugh again. Shopping in Stark Carpet's showroom, he and Corrie Sandelman fell in love with a particular weave and asked to be shown the sample "color blanket." Immediately, they recognized *It*. They asked the assembled salesmen to re-create that sample in room size, rearrange a few colors, and bang—there it is on the dining room floor. "We're a good team," says Siskin. "Corrie loves to shop, and she's not a timid client. Neither of us likes clutter, and we both like overscale. Occasionally she wants to do things differently than I do, but because we're friends, we can tell each other if we don't like something. We compromise all the time."

Often when a decorator compromises, he winds up with uninspired vanilla, but the Sandelman house is a rich mix. There is the crisp black, beige, and white family room in big and bigger plaids, and one delicious spool-turned armchair. (The black tape at the ceiling was Corrie's idea.) The bedroom in gentle checks and plaids is heated by the spice of a huge red armchair. All these colors, with their risky potential for hodgepodge, work amazingly, almost as neutrals. And the house works all year round. Like a good winter stew or a summer salad, it intermingles flavors, which often turns the commonplace into art.



"The design I love most is the living room," says Siskin. "It's fresh and seasonless in all directions." On a bed with no headboard, the room is heated by a wall of fabric-wrapped panels. An oversized lamp casts a diffused light.

By the way, the room is a masterpiece.











# Rainbow rooms







*Alexander Julian, a designer famed for his exuberant sense of color, lives with a vibrant palette of 56 hues in the Connecticut countryside*



In the entryway alone, graced by a modern reinterpretation of an Arts and Crafts staircase (ABOVE), one can count ten colors, including hyacinth blue and grass-stain green. FAR LEFT TO RIGHT: Beyond the twig bridge, the house, designed by John Marsh Davis and built by Al and Clay Sommers, is nicely settled on the land. The gardener puts Will to work. Meagan Julian likes to dry her all-cotton Dan River sheets by Alexander Julian in the sun. Mother and sons in the herb garden.



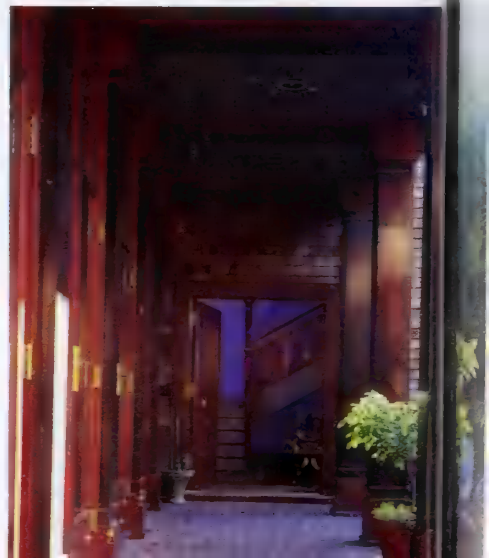
BY CHRISTINE FLEWELL  
PHOTOGRAPHY BY SCOTT FRANCES  
PRODUCED BY SARAH KATIMAN

**The mailbox** by the side of the country road is purple, and the green tennis court up by the winding drive turns plaid with its lines painted teal, orange, blue, pink, and eight other colors—the kind that made Alexander Julian famous. Fifteen years ago he dared to dress men

in boldly hued stripes and checks while the rest of Seventh Avenue was stuck at pinstripes. Now he designs everything from tuxedos to underwear, and introduces a line of furniture this fall.

Naturally, when Julian and his wife, Meagan, decided to build a new house on

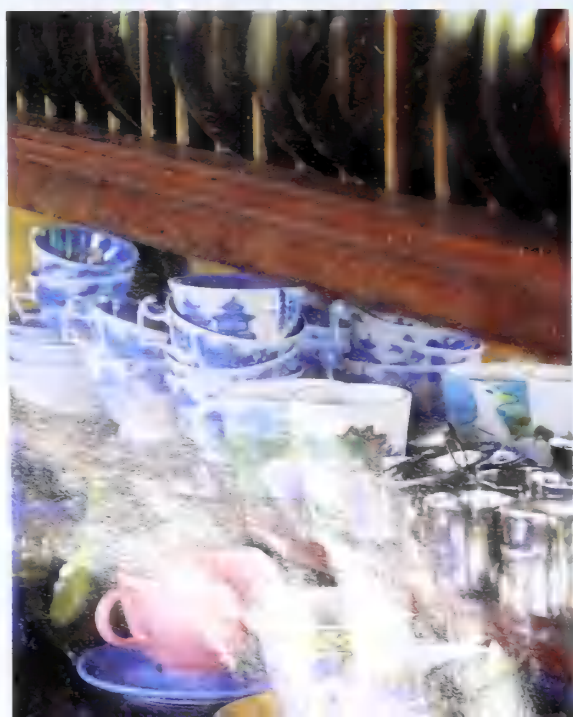
In the 22-foot-tall living room (BELOW), multiple crown moldings layer the space. ABOVE RIGHT: Meagan Julian designed the Arts and Crafts-inspired sconces and the cherrywood table made by Samuel Cousins; Alexander Julian designed the multicolored calfskin dining room chairs. BELOW RIGHT, FROM THE LEFT: A march of mahogany columns leads to a welcoming five-foot-wide front door. A table set with Annie Glass plates and goblets by Melanie Guernsey. Breakfast on the terrace with Meagan, Alexander, Huston, and Will.















their 33-acre Connecticut compound, they were involved with every detail. "I walked this project through from beginning to end," says Meagan, a former shoe designer. Growing up in the Bay area, she admired the handwrought wood houses by Greene & Greene and Bernard Maybeck, talismans of the turn-of-the-century Arts and Crafts movement that also inspired Frank Lloyd Wright. Architect John Marsh Davis, an old friend of Meagan's from Sausalito, was comfortable working in that tradition. "We knew John worshiped the Prairie School gods," says Alexander with a grin. Davis designed an expansive cedar-shingled, hipped-roof five-bedroom house with dormers and bay windows and gracious French doors. The interior is warm and protective, yet it opens generously to the outdoors, where so much of the life of the family goes on.

The children—Claire, 8; Will, 5; and Huston, 2—run out every morning to feed the hens, ducks, and geese, and to collect fresh eggs for breakfast. Then

they're off to the vegetable garden, where their mother picks lettuce, tomatoes, beans, and beets for lunch. Julian, who relocated his design studio here from Manhattan, may join his brood for a picnic, then go back to work.

The realities of building a Craftsman-style house these days are daunting. With so much exposed wood, every sin is laid bare. "It's 'open seams,' as we say in our business," explains Julian. "We were lucky to find a great builder who really knows wood and joinery. Even the corners on the framing are mitered." All the doors and windows are mahogany, and handsome trim sets off the square-cut columns. The intricate living room bookshelves took three months to make.

All this effort was essential to create the atmosphere the couple had in mind. "We both hate new houses," says Julian. So they deliberately evoked a sense of age. Floorboards downstairs are birch because they prefer the effect of wide planks, and oak and cherry are cut too narrow.

Meagan Julian is an excellent cook and everyone tends to gravitate to the large kitchen combined with a family room (LEFT). BELOW, LEFT TO RIGHT: Blue willow china by Mottahedeh & Co., handpainted teacups by Frances Palmer, and silver baby cups, used by visiting children. The huge cherry worktable lit by Greene & Greene-style lanterns from Arroyo Craftsmen in California. Brass bathroom faucets for twin stainless-steel Francke sinks set in polished black slate. Professional equipment: Copper all-clad pots from Williams-Sonoma hanging over twin green Viking stoves.





Upstairs, they chose irregular pine flooring. "It's inexpensive because it's old, with cracks and rolls and does all that stuff you see in Colonial houses—which we love," says Julian. Wood floors make the bathrooms feel warmer, and combined with old-fashioned claw-foot tubs help suggest that this is an old house in which bathrooms have been retrofitted. A collection of weathered country tables and cracked-leather armchairs also gives the house a certain patina—"each couch carefully faded and stained by the sun and our children," says their father, with a smile.

Exuberant color adds a twist and catapults the house into the 21st century. Surprisingly, it was Meagan Julian who first picked up the paintbrush, starting with a dark teal green under the eaves. "I refused to do it until we got John's okay," confesses her husband. Davis replied, "Why would I presume to tell this family about color?"

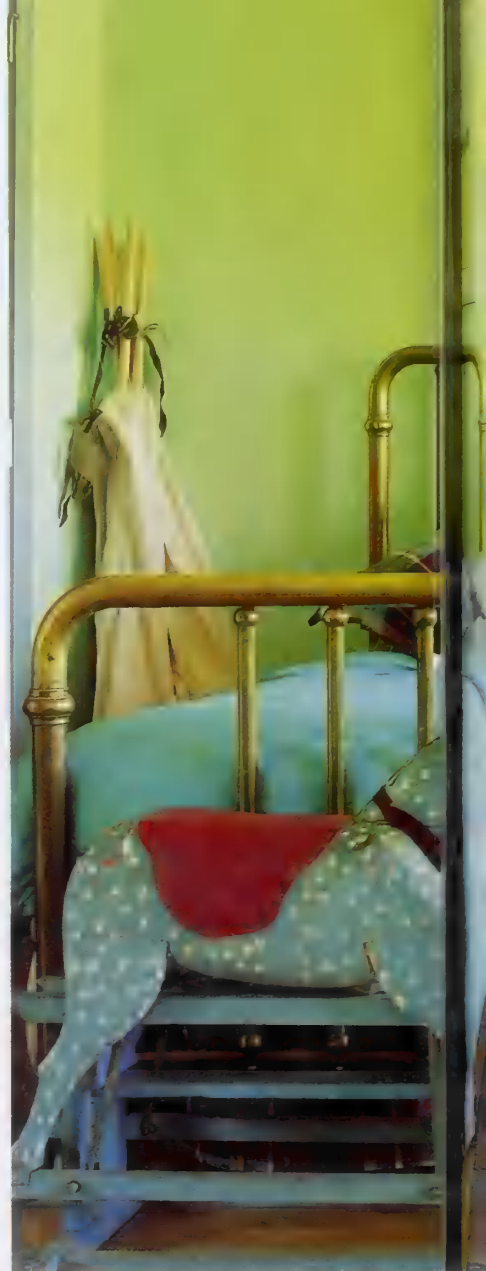
Now 56 rich, vibrant shades accentuate the architecture. The couple worked closely with color consultants and old

friends Donald Kaufman and his wife, Taffy Dahl, who mix their own custom paints. For the kitchen and family room, Meagan told them, "I want that color when you first stir the saffron into the risotto." Alexander handed Don Kaufman a piece of driftwood to match for the stain on the pine floors and ceilings. The master bedroom is actually opalescent, with four different floor stains picking up the different color on each wall. "We have one white room," says Meagan. "The closet."

At night, the dining room glows in the soft light of gaslit sconces, reflected in the high-gloss antique-rose paint and the shimmering glass of the French doors. The elongated dining room is the spine of the house. Look one way for a burst of cathedral red and indigo blue. Turn around for a jolt of acid green and salmon pink. The unusual color combinations remind Alexander Julian of jazz piano's arresting syncopations: "The odd note in the right place makes the melody sound sweeter."

Related sherbet colors lead from one boy's room (RIGHT) to his brother's. Alexander Julian sheets for Dan River cover Will's brass beds. BELOW, LEFT TO RIGHT: Huston won't give up his turquoise crib. Making up for every man squeezed out of the closet, Alexander gets the full room; Meagan gets the smaller annex. In the master bedroom, a four-poster bed from the new Julian furniture collection and a ceramic fireplace by Connie Leslie. Instead of sleek marble countertops and built-in vanities, this bathroom is furnished with a painted pine armoire.

For more details, see Reader Information











# Thank Elsie



*Born in Victorian times and active in the first half of this century, America's first decorator, Elsie de Wolfe, was a tastemaker whose influence is still felt. Among her favorites were painted 18th-century-style furniture and masses of chintz*

BY ANNETTE TAPERT AND DIANA EDKINS

**Although she is usually described** as the first lady of interior design or as a legendary hostess, Elsie de Wolfe really belongs on the roster of great inventors. She was responsible for introducing more tasteful and stylish ideas into American homes than any other woman. Today, her inventions are considered the standard traditional American forms of decorating and entertaining.

The next time you walk into a room, flick on the light switch by the door, and the lamps snap on, thank Elsie.

If you are reading in bed using an upholstered bed rest with arms, think of Elsie.

An armchair that pulls out to make a chaise longue? Elsie patented it decades ago.

The vanity dressing table that opens in front to reveal drawers? Elsie again.

The first person to enclose radiators with cabinet covers? Elsie.

Elsie popularized small pillows embroidered with words of wisdom: "Never complain. Never explain." "Today is the tomorrow you worried about yesterday," and "There are no pockets in shrouds."

Elsie convinced Americans that the best and most comfortable shapes in furniture were to be found in English and French 18th-century antiques—and if you couldn't afford the real thing, a copy would do.

Elsie's longest-lasting and most famous contribution to the American masses? Cheap and cheerful chintz.

The Chintz Lady, as she was known, didn't limit her imagination to just decorating. As a hostess, she had more ideas than most women have guests. She was one of the first to popularize cocktail parties, where she liked to serve her own concoction, the Pink Lady— $\frac{1}{3}$  gin,  $\frac{1}{3}$  pink grapefruit juice,  $\frac{1}{3}$  Cointreau. Women all over America heeded her rules for entertaining: "Plates should be hot, hot, hot; glasses cold, cold, cold; and table decorations low, low, low."

Before Elsie ever started offering her services, she had learned something vital:

If she was going to get anywhere in life she had to figure out how to sell herself. Elsie's rise as a woman of style and a tastemaker was a result of mind over matter, a triumph over circumstance.

Elsie de Wolfe was born sometime around 1865 in New York City. Her father was a doctor who came from a notable New England family that could trace its ancestry to colonial times; her mother was from a Scottish family of scholars and lawyers who had settled in Nova Scotia. Their collective brains and breeding would have been neatly rounded off by money, but the de Wolfes were merely middle-class professionals, stranded on the fringes of New York society with five children to provide for. In their lives, money was the missing ingredient; its absence would play a significant role in the shaping of Elsie's character. The most revealing revelation occurred in 1883, when she was eight. Earlier she had been (Continued on page 142)



Elsie de Wolfe believed only style can keep you forever young. She was a lifelong stylist. FROM TOP TO BOTTOM: De Wolfe, never camera shy, poses writing a letter in 1939. Sitting before her Regency bed in the 1940s. Taking a sofa break in the 1920s. Elsie, always health-conscious, shown with her fitness instructor in the south of France in 1928. A striking shot of Elsie at Count Étienne de Beaumont's Colonial Ball in 1931. OPPOSITE: Elsie de Wolfe in 1928 with her three Pekingese dogs, which regularly accompanied her on shopping expeditions.









Couture and mass  
production where a  
continuous custom-built  
cabinet by Jackson  
(signature) glazes head  
from Mahogany knobs  
with relaxed, altered  
pieces and a  
bronze-finish  
Lane's New Rhythm  
collection. Mercury  
from John Rosselli.





# All about ease

*Dakota Jackson's elegant  
new line for the Lane Company  
brings high-style magic to  
the mainstream*








BY CARA GREENBERG  
PHOTOGRAPHY BY  
JACQUES DIRAND  
PRODUCED BY  
CAROLYN ENGLEFIELD

**With all the bravura** of the teenage magician he once was, furniture designer Dakota Jackson has conjured up a welcome vision for the new millennium. And this time it's for everyone.

Best known for his venturesome one-of-a-kind pieces and his high-flying custom clientele, Jackson has created a sixty-piece New Rhythms collection for the Lane Company that debuts in 200 stores this fall. It makes the work of the 45-year-old designer available to a wide audience for the first time.

In place of the radical pieces that have made him famous in more rarefied realms (a parabolic leather chaise that describes the trajectory of a cannonball; a "self-winding" cocktail table that is a gorgeous glass lazy Susan), the new collection has a familiarity that soothes instead of challenges, that comforts instead of confronts.

Unlike the onstage illusions of his youth, Jackson's new line is very solid and very real. The upholstered pieces manage to be both taut and sensual. The glamorous veneered cabinets and woven-metal tables are appealingly simple in form, rich in surface treatments. All sit as well alongside the traditional architecture of the past (witness how their scale and substance suit the proportions of this classic high-ceilinged brownstone) as they



The designer counts early-20th-century Italian and Czech design among the influences on the leggy entertainment unit (ABOVE), splayed-leg pedestal dining table, and scroll-back Savoy chairs, upholstered in Marissa Dot black on black. RIGHT: Tapered legs of dark ash on the yellow chaise, lamp table, and Savoy chair are nothing if not sexy. Service plates, highball glasses from Cardel, Ltd.





do in more contemporary settings.

Iconoclasm, this time around, is mainly in the details. Dot-com coordinating upholstery fabrics are not quite round. Denver pulls look like golden macaroni. Furniture legs are high-cut and articulated, "like a woman in a bikini."

Ornament is largely absent, and line is reduced to its absolute essence. "I see my work as an evolution of modernism, a summation of what started at the beginning of the century," Jackson says.

Certainly the New Rhythms collection has roots in our century's form-based modernism—a style that, to judge by its increased presence at last April's International Home Furnishings Market in High Point, North Carolina, is finally taking its rightful place as a major influence in the market. Yet fluid, curved details, as in the gooseneck arms of the dining chair, and the use of subtle checkerboard veneers, soften the work, making it more accessible than Bauhaus design often was.

The coming together of a designer used to virtuoso craftsmanship and a manufacturer dedicated to creating fine affordable furniture involved a huge commitment on the part of the Lane Company. They purchased state-of-the-art European equipment to produce Jackson's intricate finishes and to bring production up to his exacting standards.



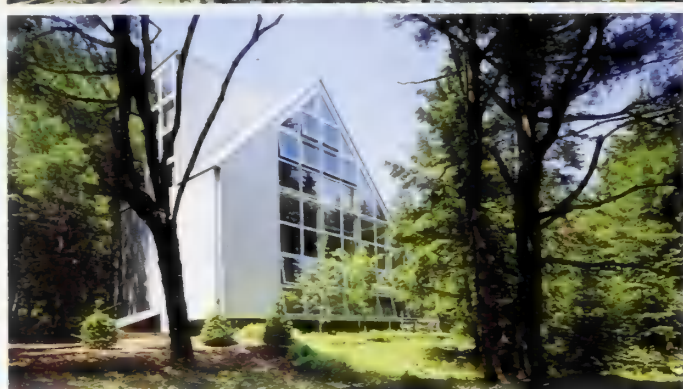
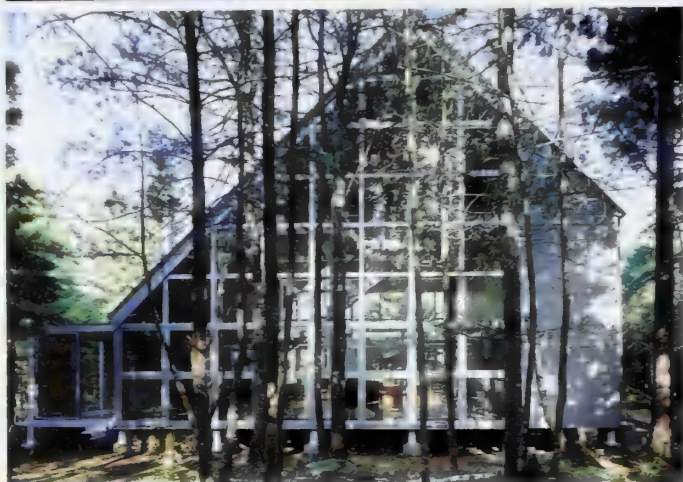
Checkerboard pattern on the blond armoire (ABOVE) helps it hold its own against yellow Tango chair, also from New Rhythms, and two of Dakota Jackson's signature pieces: the Big Sleep power bed (LEFT) and a red and black "vik-ter" upholstered seat. Checkerboard rug and quilt from Thos. K. Woodard; bed linens by Pratesi.

For more details, see Reader Information.









BY SUSAN  
ZEVIN  
PHOTOGRAPHY  
BY PAUL  
WARCHOL

**It is not** really a river but the Mt. Desert narrows that her grandchildren have to cross to visit the owner of this woodland house on a Maine island. The building is so transparent that living in it is like camping out—with superb amenities. Every change of season and nuance of daily light is vividly savored here. When the snow falls, outdoor lamps seem to illuminate each flake, yet occupants stay snug and warm. “I see the house as a moment in the woods that has crystallized,” says Peter Forbes, the architect of the house.

His client, after raising six children and running sometimes three households at one time, was determined to simplify her life when she found herself on her own at last. She consulted friends for recommendations and chose as her architect Peter Forbes. His practice is based in Boston, but he maintains an office in Maine, where he summers.

The assignment she gave him was to design a small house as open to the woods as possible, with special attention paid to controlling a broad range of allergens to which she is susceptible. Forbes responded with a design that he describes as “an open framework of steel tubes within which floors and platforms float.” The open plan minimizes the number of surfaces on which mold and dust can accumulate, and also functions





# Over the river and through the woods

A steel-and-glass house may not be everyone's idea of the perfect retirement home, but one grandmother finds it so

At night the house sparkles like I.M. Pei's pyramid for the Louvre. OPPOSITE LEFT, TOP TO BOTTOM: The main entrance, through a practical mudroom, is modestly scaled, so the great height of the house comes as a surprise. Very few trees were cut down during construction; the house is truly in the woods. Manually operated awning windows open to catch a summer breeze. The pitch of the steel roof harks back to those old saltboxes common to the region. OPPOSITE RIGHT: Plans show the openness of the first floor; second and third levels are like bedroom platforms in a loft.









Christine Maclin, the decorator for the house, had done a previous scheme for her client and describes her as “the quintessential minimalist.” With this retirement house, the owner was determined to pare down to essentials, so her antiques found happy homes with her children. Here the size and placement of the furniture (OPPOSITE) was dictated by the eight-foot grid of the steel posts and beams. CLOCKWISE FROM TOP LEFT: Refined Saarinen table is surrounded by Donghia dining chairs, which are finished in purple latex paint and sealed with a clear water-based polyurethane. The owner’s seating was cut down and reupholstered. The second level consists of a guest bedroom and bath. Architect Peter Forbes designed the elevator cage, which stops automatically if there is something beneath it — necessary in such an open house.





well for the informal life his client sought. When she decides to cook up a batch of her famous vegetarian chili, she is right in the room with her guests.

Most paints and some building materials are, Forbes explains, "receptors of molds and toxins," and therefore could not be used. He specified steel because it is a nonallergenic material. Interior partitions that separate bathrooms and closets are cedar with a water-based stain finish. Exterior walls are glass and aluminum. All this seems to work for the owner, who is up early every day and ready for hikes, strenuous Iyengar Yoga classes, and numerous volunteer activities.

The house is small but tall. The peak of the roof rises to forty feet, reaching over the treetops. From the bedroom on the third floor, Sargeant Mountain can be seen. The three levels are connected by the metal staircase and "safety orange" elevator.

"Some of my children are enthusiastic about the house. Others are politely silent," the owner says. Every grandchild, however, loves the place. They climb up on the beams, hang from the staircase, and transport the household dogs up and down in the elevator.

Their grandmother, who at last has a house all to herself, is happiest of all. She says, "Whenever I go away I feel confined, and impatient to come home. I wish you could see how my bedroom looks with the moonlight streaming in, but some of the joys of my house are for me alone."



The steel staircase designed by Forbes and crafted in Portland, Maine, is not connected with a wall and not parallel to one. In the tight space between the second and third floors, the stair takes the form of a spiral. OPPOSITE ABOVE: Twig chair by Don Mack stands next to the door to the back hall. OPPOSITE BELOW: In the master bedroom attic, checkerboard rug and quilt from Thos. K. Woodard; yellow cashmere throw, Hermès. Built-in storage throughout the house was designed by the architect.









# User friendly

*Can strong architecture and easygoing family life get along together? A relaxed apartment by Hariri & Hariri shows how the twain can meet*



In the living room of Ellen and Jon Silbermann's remodeled and redecorated New York duplex (LEFT), the architects' "spike lumen" ceiling lighting fixture and coffee table focus the seating area. ABOVE AND TOP: The stainless-steel-and-marble fireplace integrates a log box. Lithographs by Nona Hershey.



Flowing spaces and tough finishes make the apartment impervious to the heavy wear it gets as home base for an active family with four children, three cats, and a dog.

CLOCKWISE FROM BELOW: Marble-topped brushed stainless-steel counter separates the open kitchen from the living room. Dylan and Jake Silbermann, their mother, and their cat Benton & Bowles; hanging lamps by the Hariris from George Kovacs. On the upper floor of the duplex, the master bathroom is transformed by a dynamic sink and storage unit. Stainless-steel basins and surgical spouts and handles give a high-tech edge to granite countertop. A Hariri fixture is one vertical bulb concealed behind frosted glass tubes. Towel racks emphasize curves that enliven the narrow bathroom.

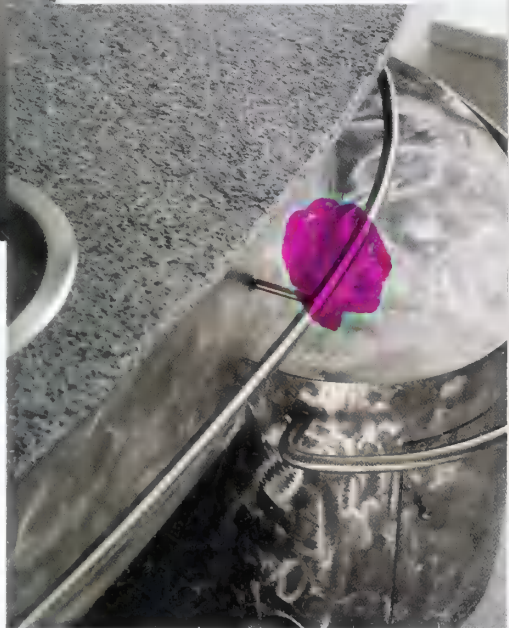
For more details, see Reader Information



BY MARTIN FILLER  
PHOTOGRAPHY BY JOHN HALL  
PRODUCED BY SUSAN ZEVO

**High-style architects** often have a well-deserved reputation for imposing designs that restrict rather than enhance their clients' lives. But the Iranian-born, New York-based sister-architects Gisue Hariri and Mojgan Hariri are remarkably skilled at allowing art and life to flourish in the same place at the same time. The duplex apartment they remodeled on Manhattan's Upper West Side for Jon Silbermann, owner of a music production company, and his wife, Ellen, a photographer, is no precious perfectionist paradise. It couldn't be, what with four kids, four pets,






and an easygoing routine that includes work at home but no formal entertaining.

With a small budget and the good sense to leave the children's bedrooms as is, the Silbermanns had the Hariris concentrate on two main areas. To create the kind of great room rarely found in city apartments, the architects removed the wall separating the living room from the kitchen, making a single generous space for cooking, dining, and family hanging out. On the floor above—a penthouse retreat with the master suite and a large terrace—the Hariris designed one of those glamorous bathrooms that can have a wonderfully restorative effect on parents who occasionally need to escape.

The artful balance here between style and substance is summed up by the sculptural light fixture the architects designed for the ceiling of the living room. As Gisue Hariri says, "We always joke that we put our best piece where even the cats can't touch it."



A photograph of a lush garden with a stone path leading through various plants, including roses and tall grasses. The path is made of flat stones and is surrounded by dense foliage. The lighting is soft, suggesting a shaded area.

*The owners of  
this Vermont  
garden confess to  
being greedy  
plantsmen. Luckily  
they have five  
acres to fill, from  
shady slopes  
and open meadows  
to bogs and  
stream banks.*

# Pleasure garden

1 YEAR AT NORTH HILL BY JIM ECK AND WAYNE WINTERBROW. TO BE PUBLISHED IN FEBRUARY 1995 BY LITTLE, BROWN AND COMPANY






Concord grapevines  
have just begun to climb  
the new bridge at  
North Hill, designed  
by the owners as a  
pergola for summer  
entertaining. OPPOSITE:  
The rose walk in June  
with small pink  
'Saler' roses, 'Sarah  
Bernhardt' peonies, and  
silvery *Macleaya*  
in the background.



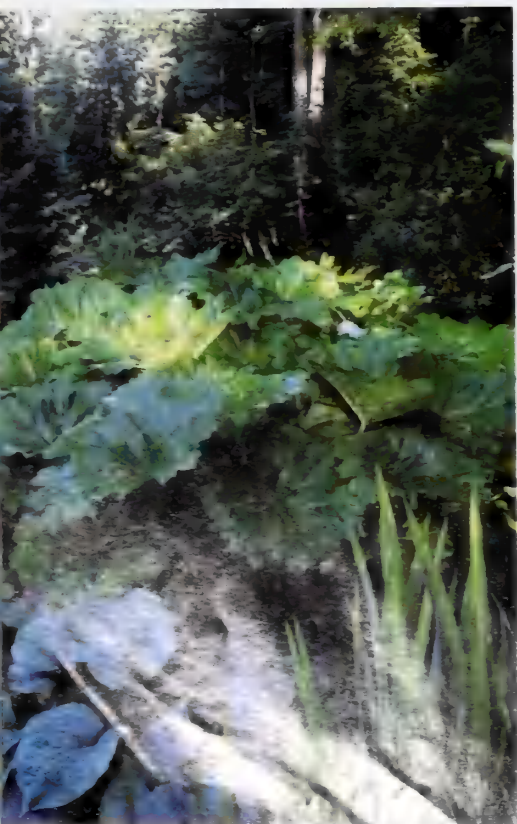
BY JOE ECK AND WAYNE  
WINTERROWD  
PHOTOGRAPHY BY  
KEN DRUSE

**Our garden** is, as American gardens go, a fairly large one: five acres under intense cultivation within a larger tract of mature beech, maple, and hemlock trees. It is located at the southernmost edge of Vermont, about five miles from the Massachusetts border, close to the midpoint between the equator and the North Pole. Its climate—for both good and ill—is squarely within USDA Zone 4, which is to say that it routinely experiences winter lows of  $-20^{\circ}\text{F}$  and may, in a bad winter, get as cold as  $-25^{\circ}\text{F}$ . Snow is a great blessing because it insulates the ground, but even so, freezes can go as deep as three feet. Killing frosts come as early as the first week of September, and it is not safe to plant tender annuals or tomatoes before the first week of June.

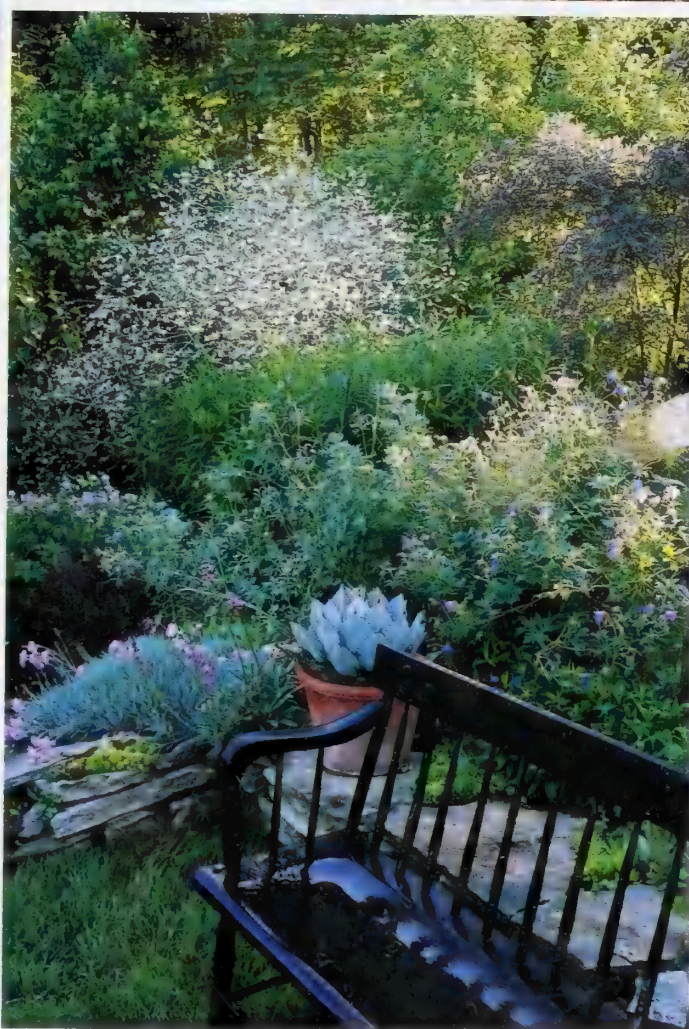
Although the climate is difficult, we have found a huge range of plants—for flower, leaf, twig, or berry—that can make even so cold a garden as ours a pleasure twelve months of the year. And plants that would perish in a Boston summer or in other gardens farther south flourish in our cool mountain air. Sum-



*This bit of  
land would never  
have complied  
with a formal  
scheme. It  
demanded natural  
plantings*







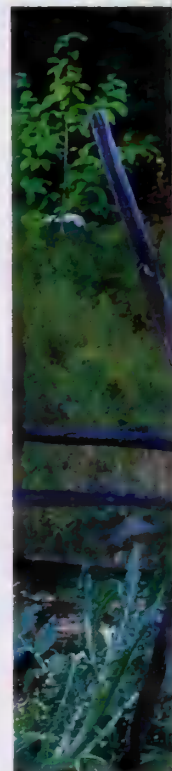
These plants and flowers illustrate how avidly garden designers Wayne Winterrowd and Joe Eck collect everything, from the difficult and rare Himalayan blue poppy (CENTER) to easy-to-grow *clematis integrifolia* (TOP). FAR LEFT: A dazzling display of leaf shapes and textures in the bog garden—hosta, variegated *iris pseudacorus*, and *daphne peltata*. ABOVE: *Colchicums* in the conifer border. LEFT: Perennial garden with *crambe cordifolia*, dianthus, 'Johnson's Blue' geraniums, and a potted agave.





Vegetable gardens have been what Eck and Winterrowd call “peripatetic presences” on their property.

The first was in the backyard, now a lawn (ABOVE), the next in what is now the perennial garden. Its present location (RIGHT) is in the woods above the house. The fence is made of hand-split locust rails. BELOW: The perennial garden in autumn and (BELOW LEFT) in spring. ABOVE LEFT: A view of the big lawn and the conifer border with bright pink colchicums.



meretime visitors from such places enter a garden where the grass is emerald green and where *Meconopsis betonicifolia*, the fabled Himalayan blue poppy, is reaching its peak of bloom.

We came to this spot eighteen years ago after trying to find an old farmhouse around which to lay out gardens. We knew people who lived in glorious places bought years ago “for nothing,” and we were renters in just such a place, so we knew what we wanted. As, apparently, did lots of other people, all of them more flush than we. Real estate agents showed us a few almost likely candidates, all equipped with “charm,” but all in various stages of dereliction. Because we knew we wouldn’t enjoy serious repair work, we decided to build. That required a new search—for just the right bit of land.

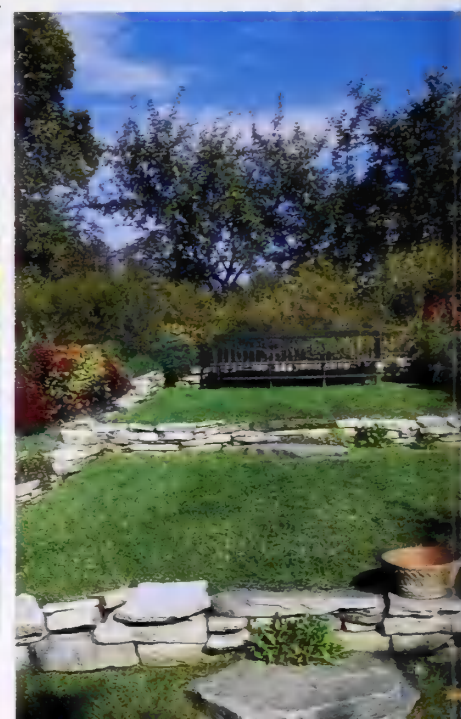
We found it on a steep wooded mountainside called North Hill. It was a chilly and daunting name, but the slope of the land was south, and we knew what that would mean in avoiding late frosts in spring and early ones in autumn. The parcel of land (about 24 acres) had never been farmed and its wood had not been harvested for fifty years. We consulted USDA weather records for the last thirty years and found that this town was the warmest in the whole state.

But even with all these

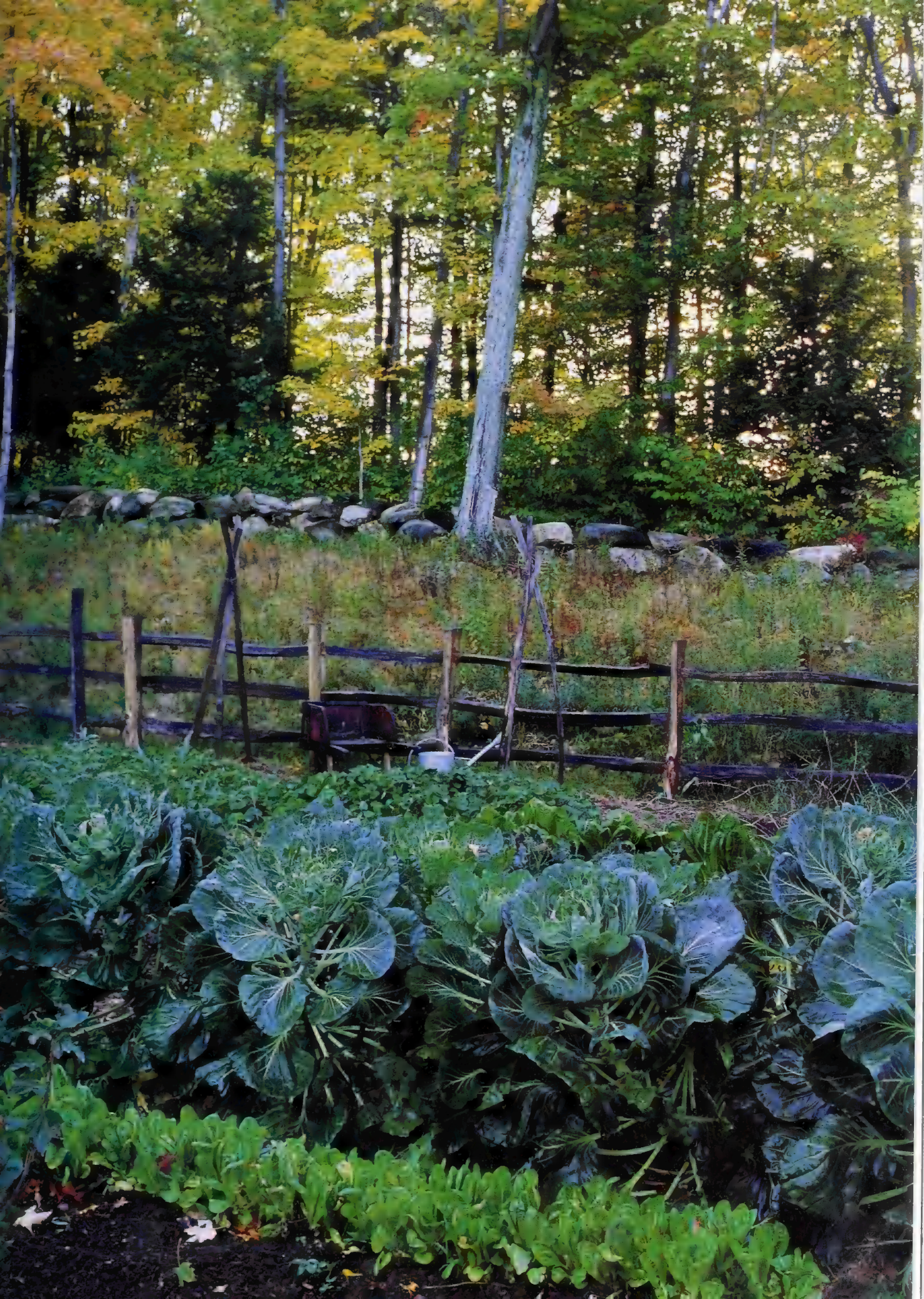
advantages we might not have chosen to settle here except for the stream (see plan, page 145). Hardly more than a runlet, it tends to take a vacation in dry summers, but mostly it tumbles the length of our property, surfacing at the top of the garden and losing itself at the other end in a neighbor’s beaver swamp. The day after we met that stream, we put down money for the land.

These essential variables—hill, wood, and stream—have controlled the character of our garden from its beginning, as have the great boulders of granite. Like so many gardeners, we had quite a different notion of what the garden might be from the way it has turned out because the land imposed its will.

Our garden follows the contours of the hillside, with plants arranged in natural drifts or tucked among taller shrubs and trees. We would not say, even now, that we adopted (Continued on page 145)







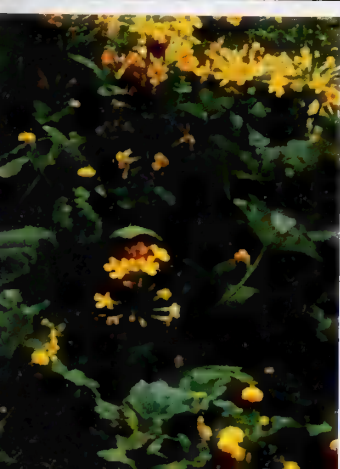








When bulldozing their lower slope for a greenhouse seven years ago, Eck and Winterrowd uncovered a moraine (FAR LEFT), a patch of heavy clay where water percolates through the soil continuously. "All it needed to become the perfect rock garden was a few large boulders, a mulch of pea-stone and lots of plants," they explain. Now *primula bullesiana* thrives, as do dianthus and *iris laevigata*. THIS PAGE, CLOCKWISE FROM TOP LEFT: Hops climb the wall near the kitchen door; gourds and fuchsia inside the greenhouse; planted wall of the greenhouse; small terrace between kitchen door and lawn.



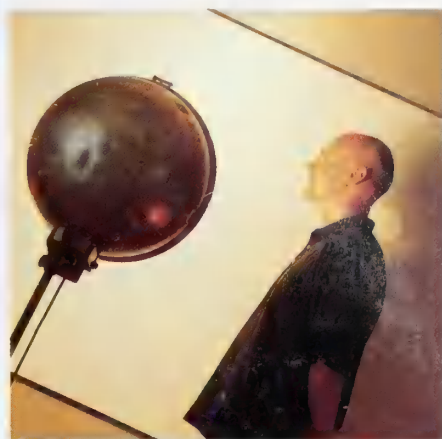
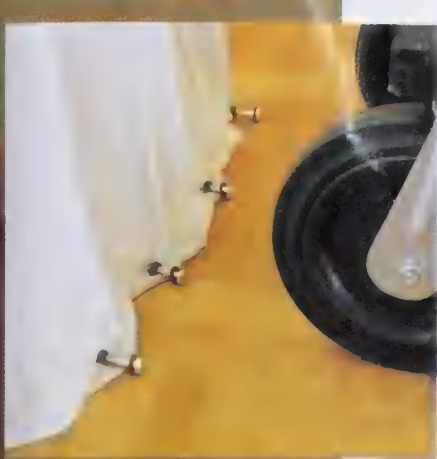




# An irreverent tune

*IKEA creative director Michael Ekeblad likes "objects with musicality." Here in his apartment in a small town in Sweden, a concert of color and form*





In Michael Ekeblad's media room (LEFT), a TV on wheels is parked before a wine-red Dux sofa made in 1957, the year Ekeblad was born. TOP, FROM LEFT: Gauze curtain weighted with nuts and bolts; one of two tables with same oversize industrial wheels used on TV; Ekeblad and a huge lamp found on a building site. ABOVE: Ekeblad still life.

BY CATHERINE FARSSON  
PHOTOGRAPHY BY PEO  
ERIKSSON

**The large apartment** in a small Swedish town has provided Michael Ekeblad with plenty of space to live out his visions. In turn, his personal visions have helped to define the high-design, low-cost aesthetic of IKEA, the phenomenally successful Swedish home-furnishings retail chain for which Eke-

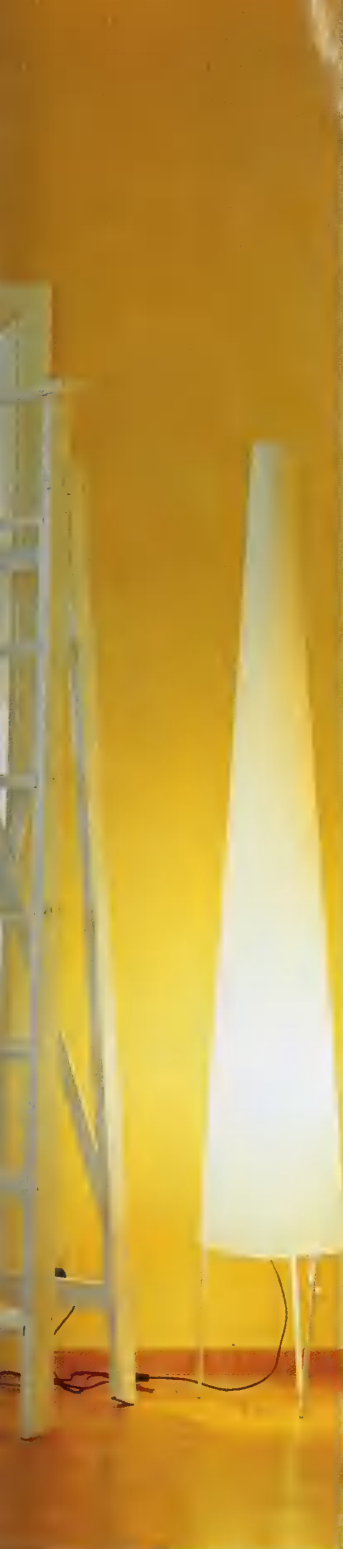
blad has been the creative director for nine years—just about the length of time it has taken the company's popularity to spread like wildfire across the international scene.

"My approach to design," says Ekeblad, who learned fine craftsmanship at the knee of his grandfather, a master builder, and went on to study at Stockholm's University College of Arts, Crafts, and Design, "is to treat an object or piece of furniture with disrespect and a sense of humor. I feel strongly that objects





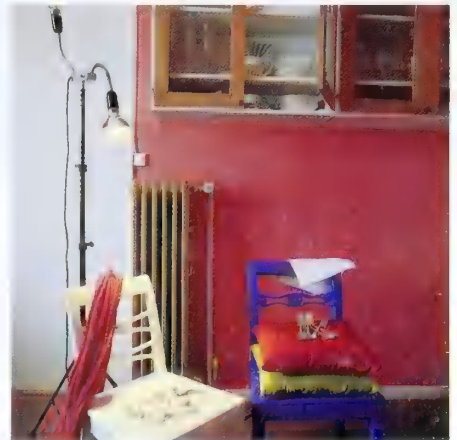
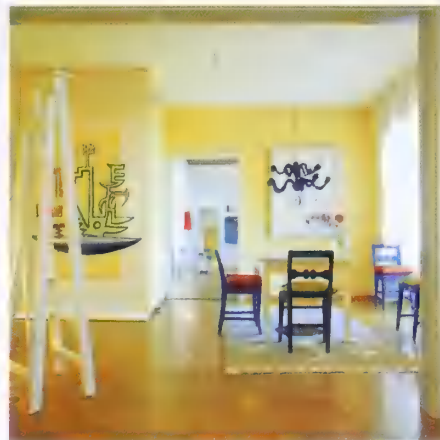




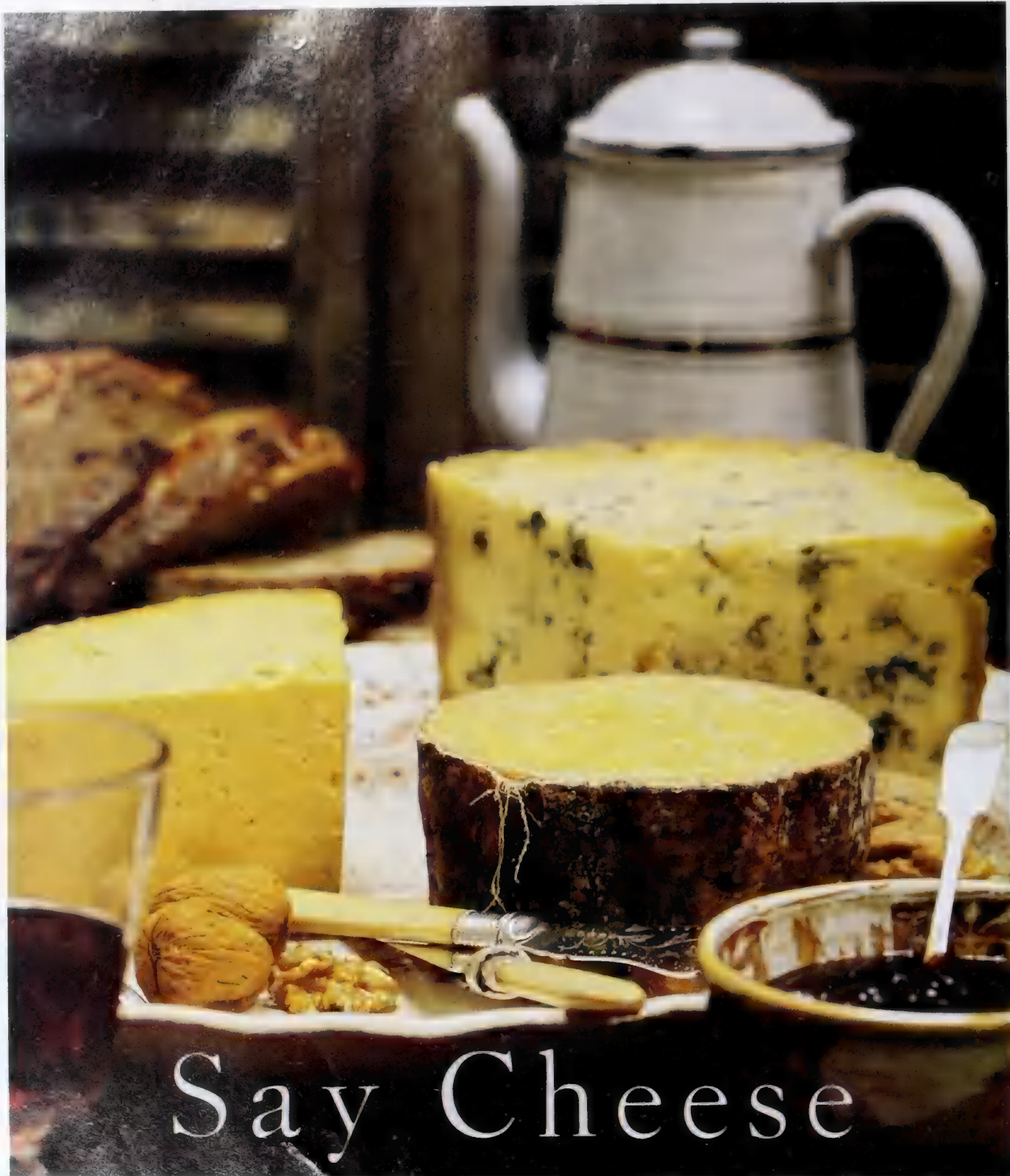
emit tones, and at home their music must reflect the way that I want to live." The design concert in Ekeblad's apartment plays an irreverent tune from the first measure, as in the entry, where guests meet an angel on a 1950s pedestal under which a large collection of oddly shaped shoes peeks out. As in filmy curtains weighted to the floor with nuts and bolts.

Working for IKEA (pronounced eye-KEE-ah), Ekeblad is constantly on the move, but even back home he keeps things in motion. Rolling industrial rubber wheels support his bed as well as the tables and TV set in the media room. Here the IKEA principle shows through: "Being able to move things around is practical," says Ekeblad.

**LEFT:** Ekeblad coated an IKEA steel-wire chandelier with papier-mâché and painted it cobalt to match dining chairs. **ABOVE:** View from dining room into kitchen shows a daring and cheerful use of color. Apple ladder is from his collection. **BELOW, FROM LEFT:** A 17th-century dining chair with silk cushion; abstract paintings by owner; a kitchen corner.







# Say Cheese

*One of the most complex flavors in gastronomy, cheese deserves more accompaniment than a tray of crackers. Here are ways to serve it before, during, and after dinner*

A sophisticated take on a traditional British ploughman's lunch, ABOVE, from left: Appleby Cheshire, Dorset Stilton, and from Somerset, Keen's Cheddar with Busha Browne's banana chutney, walnuts in the shell, grain bread, and a glass of port. OPPOSITE: Edel de Cléron, a luscious faux Manchego with crisp apples, dried figs, and Royal Medjool dates.









BY JANE ELLIS

PHOTOGRAPHY BY ELIZABETH ZESCHIN

**"These are the jewels** of my collection," says Steven Jenkins, a *maitre-fromager et affineur*, master cheesemonger and ripener, about the cheeses shown on these pages. This group can narrow the search in the dizzying array available at specialty food stores today. Jenkins, who began his career twenty years ago as the cheese buyer for Dean & DeLuca, the celebrated New York specialty food shop, is now a consultant to stores all over the country. His first book, *Steven Jenkins' Cheese Primer*, will be published by Workman in 1995.

Choosing a great cheese is often a visual thing. "It is one of the few times when you should judge a book by its cover," says Jenkins. "The more rustic the rind and natural the color, the more memorable the cheese." Beware, he says, of cheese with fancy labels and tight packaging of wax and plastic. A great promoter of artisan cheesemakers, Jenkins believes it's hard to find decent French cheeses anymore unless you live in cities

like New York, Berkeley, Atlanta, or Boston, where there is enough demand for store owners to import directly from France rather than rely on importers. Great cheese, he insists, needs to be made with raw milk, traditional tools, and hands-on attention. Mass-produced cheeses turned out by machine from pasteurized milk lack true flavor. Today, he says, look to Spain, Italy, and especially Britain for remarkable handmade cheeses. England's booming Farmhouse Cheesemakers' Association now produces real Somerset and Dorset Cheddar, Cheshire, and Colton Bassett Stilton (perhaps the best blue in the world), and all are available in the United States. There's gold in our own backyard, too. Excellent cheeses are now being made at Capriole in Indiana, Sally Jackson Cheeses in Washington, and Westfield Farm in Massachusetts.

For Jenkins, the greatest cheese in the world is Italy's Parmigiano Reggiano: "It's a shame to just grate it over pasta." To be sure you buy the real thing, look for the name branded in capital letters on the rind. Try it as an appetizer or party nibble, cut into shards or nuggets, along with a splash of balsamic

Pecorino, Italian sheep's milk cheese, harmonizes well with savory toppings. ABOVE, from left: Slivers of Pientino Pecorino Toscano (a Pecorino from Tuscany) with Urbani truffle butter, *peperoncini farciti* (cherry peppers stuffed with anchovies and capers), Asiago honey with a grinding of black pepper, and *mostarda di uva* (Barolo wine must combined with pumpkin, quince, and walnuts). OPPOSITE, (CLOCKWISE FROM TOP LEFT: Shards of Parmigiano Reggiano sprinkled with balsamic vinegar and black pepper, along with fresh figs. Coach Farm's "buttons"—disks of this award-winning goat cheese—scattered with pink peppercorns, thyme, and extra-virgin olive oil. A trio of great Spanish cheeses, from left: Paramo de Guzman, Cabrales, and Monche, served here with quince paste, plum cake, roasted almonds, olives, and a glass of chilled fino.

For more details, see Reader Information







vinegar or over slices of *prosciutto di Parma*. Other favorites of Jenkins are the *faux* Vacherins—Edel de Cleron, Tourée de l'Aubière, and Ecorces de Sapin—all of which he has introduced into the United States. They are superior, he says, to true Vacherin, which cannot by law be imported into this country because it's made with raw milk and aged for less than sixty days.

Pure sheep's milk cheeses, considered by many serious cheese lovers to be the most flavorful of all, combine well with olives, roasted vegetables, pasta, or charcuterie. Look for mellow Pecorinos from Tuscany, Sardinia, and Umbria, but steer clear of those labeled Pecorino Romano. Pientino Pecorino Toscano from Tuscany is a good example, together with one that Jenkins considers perhaps the best of all, Sally Jackson's pure sheep's milk cheese wrapped in aged chestnut leaves.

America's love of goat cheese has grown and choices have proliferated. Careful shopping is essential. Look for

fresh curd, hand-ladled cheese with a rind rather than imported frozen curd cheese that is wrapped in plastic. Serve goat cheese alone or with olives and grilled peppers. Splash it with honey, olive oil, or raspberry vinegar, or for dessert top it with plain yogurt and fresh fruit.

Other foods that accent the taste of cheese: Mustards heighten the flavor of mountain cheeses, such as French Comté or Beaufort. Charcuterie has an affinity for hard cheeses—try a really good salami. Nuts go well with cow's milk cheese, as does dried fruit. Royal Medjool dates, grown from Saudi Arabian seeds in Paradise Valley, California, are the most extraordinary in the world and simply wonderful with almost any cheese, says Jenkins. He feels the same about sun-dried cranberries, blueberries, and strawberries. Indeed the appeal of cheese is how easy it is to serve. All you really need is a good one, an accompaniment to complement its taste, and a glass of wine, beer, or fruit juice.

## STEVEN JENKINS'S CHEESE GLOSSARY

### United States:

**Coach Farm Goat Cheese** (*Pine Plains, NY*)—Small "buttons" of goat cheese. Fresh, mild flavor.

**Sally Jackson Cheeses** (*Oroville, WA*)

**Goat's milk:** Tender goat cheese wrapped in grape leaves; brilliant, rustic raw milk flavor.

**Sheep's milk:** Toothsome cheese wrapped in chestnut leaves. Robust, rustic aroma and flavor.

**Westfield Farm** (*Hubbardston, MA*)—Various goat's milk cheeses.

**Fresh Capri:** Fresh logs of goat cheese; smooth texture, mild flavor.

**Hubbardston Blue:** Soft-ripened cheese encased in blue shell; smooth texture, mushroomy flavor with a mild blue cheese accent.

**Classic Blue Log:** Fresh Capri encased in blue shell; silky, creamy texture, mild blue flavor.

**Camembert:** Soft-ripened cheese; creamy, supple texture, intense flavor.

# The Lemon Chicken.

# The Secret.



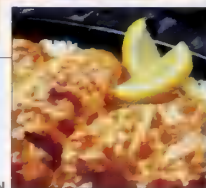
**Lipton**

With Lipton's special blend of herbs and lemon you can create...

### RECIPE SECRETS GOLDEN LEMON CHICKEN

- 4 boneless skinless chicken breast halves (about 1 lb.)
- 1 egg, beaten
- All-purpose flour
- 3 tablespoons butter or margarine
- 1 envelope Lipton Recipe Secrets Golden Herb with Lemon Soup Mix
- 1 cup water
- 4 lemon slices (optional)
- Hot cooked rice

Dip chicken in egg, then flour. In 12" skillet, brown chicken in butter. Add soup mix blended with water; place lemon on chicken. Bring to boil; simmer covered 10 minutes or until chicken is done. Serve over rice. Makes about 4 servings.



**Lipton® Recipe Secrets® Golden Herb with Lemon. The Secret Good Cooks Know.**



**Capriole** (*Greenville, IN*)—Various goat's milk cheeses.

**Wabash Cannonball**: Creamy texture, mild lemony flavor.

**Mont St. Francis**: Sturdy texture, mild, nutty flavor; great when melted.

**Old Kentucky Tomme**: Thick, soft texture; mellow, pungent flavor.

#### France:

**Faux Vacherin** (*Franche-Comté*) Edel de Cléron, Tourée de l'Aubière, Ecorces de Sapin—Soft, creamy cow's milk cheese with a washed rind. Sweet, slightly aromatic flavor.

**Brin d'Amour** (*Corsica*)—Herb-coated semi-soft sheep's milk cheese. When young it is creamy; with age it becomes hardy and more rustic.

**Fourme D'Ambert** (*Auvergne*)—Semisoft veined cow's milk cheese. Sharp, tangy taste.

**Pyrénées Brebis** (*Pyrénées*)—Semihard sheep's milk cheese. Rustic, nutty, with a hint of pine.

**Beaufort** (*Savoie*)—Semihard cow's milk cheese. Buttery yellow color; smooth, hard texture. Fresh aroma and rich, fruity flavor.

**Comté** (*Franche-Comté*)—Semihard cow's milk cheese. Buttery yellow color with a natural brushed rind. Fruity flavor, strong bouquet.

#### England:

**Appleby Cheshire** (*Cheshire*)—Semihard farmhouse cheese made from pasteurized cow's milk. Crumbly texture; mild, tangy flavor.

**Colston Bassett Stilton** (*Nottinghamshire*)—Blue-veined cheese made from pasteurized cow's milk. Moist, crumbly texture; rich, tangy flavor.

**Keen's Farmhouse Cheddar** (*Somerset*)—Semihard farmhouse cheddar made from pasteurized cow's milk. Rich, nutty flavor.

**Farmhouse Lancashire** (*Lancashire*)—Semihard farmhouse cheese made from cow's milk. Crumbly texture; rich, tangy, brined flavor.

**Farmhouse Leicester** (*Leicester*)—Semihard farmhouse cheese made from cow's milk. Granular, buttery texture; lemony tang, mellowed by a touch of sweetness.

#### Italy:

**Parmigiano Reggiano** (*Emilia Romagna*)—Hard cheese made from semi-skimmed unpasteurized cow's milk. Brittle, grainy texture; fruity, fragrant flavor.

**Pientino Pecorino Toscano** (*Tuscany*)—Pillow-soft cheese made from sheep's milk. Mild herb flavor that intensifies with age.

**Gorgonzola** (*Lombardy*)—Satiny-soft veined cheese made from cow's milk. Piquant and rich flavor.

**Piemonte Toma** (*Carmagnola, Valcuvia*)—Soft-ripened cheese made from cow's milk. Smooth, supple texture; aromatic, fruity flavor.

#### Spain:

**Paramo de Guzman** (*Burgos*)—Hard aged sheep's milk cheese preserved in olive oil. Extremely sharp, rich flavor with a touch of fruitiness.

**Cabrales** (*Asturias*)—Crumbly, creamy veined

cheese made from goat's milk, but may also contain cow's or sheep's milk. Powerful smell and pungent taste.

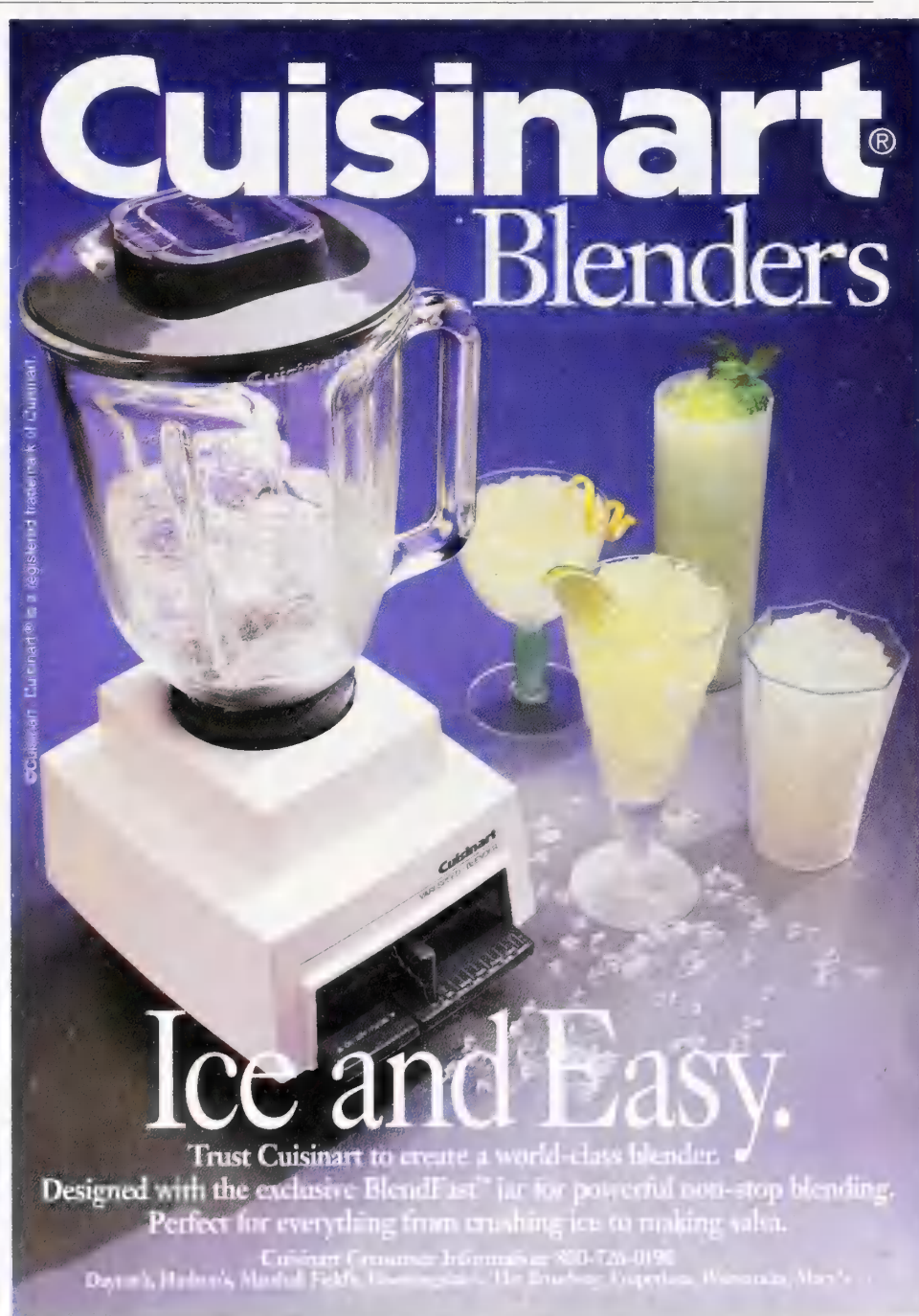
**Manchego** (*La Mancha*)—Semihard sheep's milk cheese. Mild nutty, buttery flavor.

**Mahon** (*Menorca*)—Supple cheese made from cow's milk. Sharp, slightly butterscotch flavor.

**Roncal** (*Navarra*)—Firm raw sheep's milk cheese with an abundant, nutty flavor.

**Idiazábal** (*Pays Vasco*)—Semihard sheep's milk cheese. Oily; rich, smoked flavor.

**Garrotxa** (*Catalonia*)—Goat's milk cheese. Mild, buttery flavor.



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# Rounding out the feast



*At Thanksgiving, what accompanies the bird often gets the most raves. Here, two celebrated New York chefs—Michael Romano, partner with Danny Meyer in both the Union Square Cafe and a new cookbook; and chef Tom Colicchio, a partner with Meyer in the Gramercy Tavern—offer their candidates for second helpings.*

**SAUTÉED SALSIFY  
WITH BACON, MUSHROOMS,  
AND PEARL ONIONS**

*from Tom Colicchio of Gramercy Tavern*

- 4 cups chicken stock or canned chicken broth
- 6 pieces salsify, peeled
- 4 cloves garlic, peeled
- 2 sprigs fresh thyme
- 18 pearl onions, peeled

- ¼ pound slab bacon, sliced ¼-inch thick by 2 inches long
- ¼ pound each of chanterelles and black trumpet mushrooms (or other wild mushroom)
- Salt and freshly ground black pepper to taste

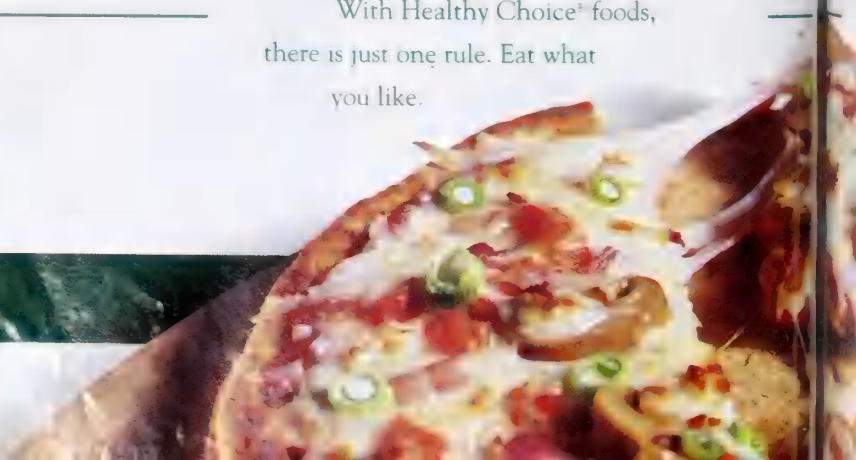
Bring the chicken stock to a simmer, and add the salsify, garlic, and thyme. Cook the salsify until tender, taking care not to overcook, about 5 to 7 minutes. Drain the salsify, reserving the cooking liquid. Cut salsify into 2-inch pieces and set aside. Cook pearl onions in reserved cooking liquid until soft. Drain, discarding liquid. In a heavy-bottomed skillet, cook bacon until browned. Add onions, salsify, and mushrooms, toss and continue to sauté until browned. Season with salt and pepper to taste. Garnish with additional thyme, if desired. Serves 6.



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### ROASTED LEEKS

from Tom Colicchio of Gramercy Tavern

**12 medium leeks**

**½ cup olive oil**

**Salt and freshly ground pepper to taste**

Trim leeks, leaving about one inch of green on top. Split lengthwise and rinse well. On the bottom of a large roasting pan, drizzle half the oil. Add leeks, cut-side down. Season with salt and pepper. Drizzle with the remaining oil. Roast in a preheated 375°F oven until browned and tender, about 40 minutes. Garnish with roasted garlic and herbs. Serves 6.

### MASHED SWEET POTATOES WITH BALSAMIC VINEGAR

from The Union Square Cafe Cookbook

by Danny Meyer and Michael Romano

(Harper Collins)

**4 to 5 large sweet potatoes, scrubbed,  
about 4 pounds**

**2 tablespoons butter**

**⅛ teaspoon ground cinnamon**

**⅛ teaspoon freshly grated nutmeg**

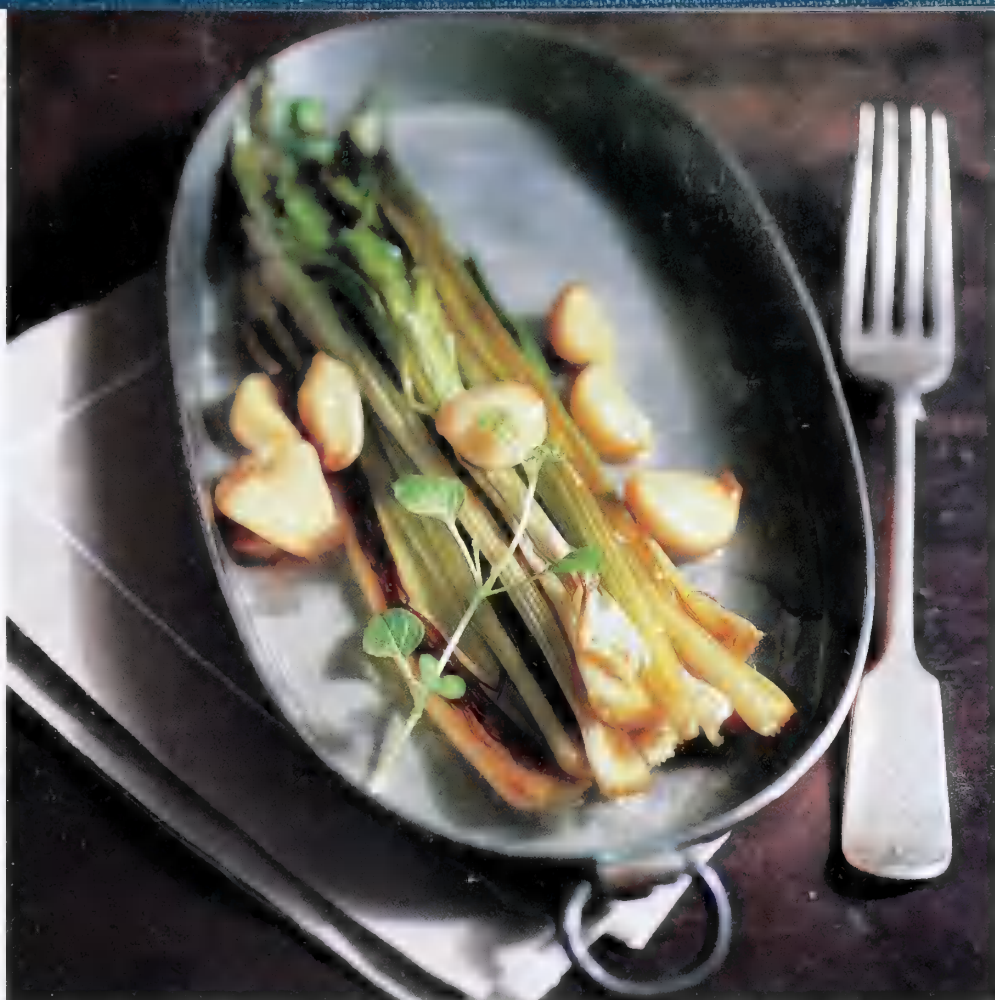
**1 cup milk**

**1 teaspoon salt**

**Freshly ground black pepper**

**1 to 2 teaspoons balsamic vinegar**

Place the sweet potatoes in a preheated



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400°F oven and bake for 50 minutes, or until easily pierced with a fork. Allow the potatoes to cool just enough to handle. Peel and pass through a food mill or ricer. Reserve.

In a medium saucepan, heat the butter over a low flame until it browns. Stir in the cinnamon and nutmeg. Remove from the heat and stir in the milk. Return to the stove and bring the milk to a boil. Add the sweet potato puree and stir with a wooden spoon to combine thoroughly. Season with salt and pepper and stir in the balsamic vinegar. Serves 4.

#### PARSNIP GRATIN

*from Tom Colicchio of Gramercy Tavern*

- 2 quarts heavy cream
- 12 parsnips, peeled and sliced into 1/8-inch pieces

1/2 teaspoon nutmeg

Salt and freshly ground black pepper

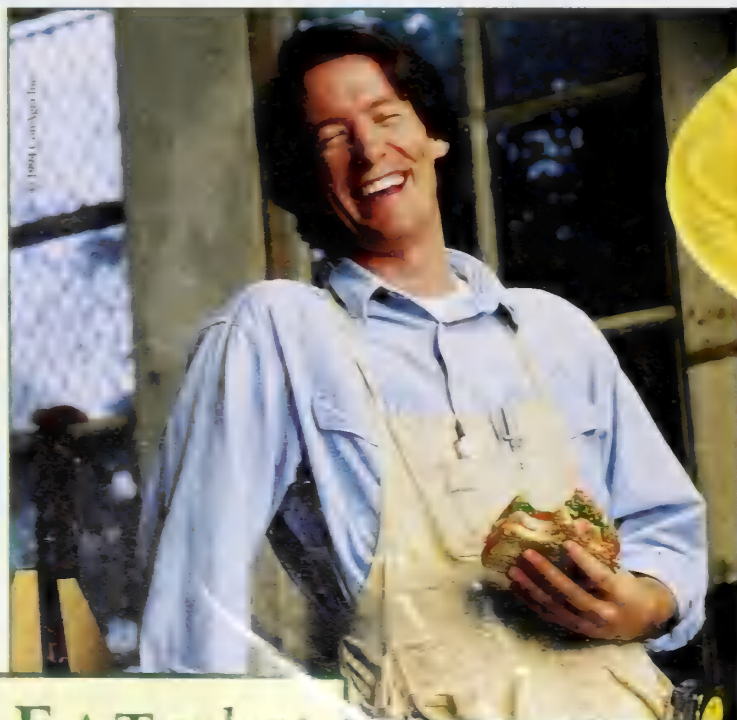
In a large heavy saucepan, heat the cream to a boil, add the parsnips, and cook until almost tender, about 10 minutes. Remove the parsnips with a slotted ladle and arrange them evenly in a large ovenproof gratin dish, or two smaller dishes if desired. Set aside.

Add the nutmeg, salt, and pepper to the cream and cook over medium heat until it is reduced by half. Pour the cream over the parsnips. Bake gratin in a preheated 350°F oven until golden brown, approximately 8 minutes. Serves 12.

#### CARROT AND RED LENTIL SOUP WITH ASIAN SPICES

*from The Union Square Cafe Cookbook  
by Danny Meyer and Michael Romano  
(Harper Collins)*

- 2 tablespoons butter
- 1 1/2 tablespoons grated fresh ginger
- 1/4 teaspoon cayenne pepper
- 1/4 teaspoon allspice
- 1/4 teaspoon cumin
- 1/2 teaspoon curry
- 1/2 teaspoon ground coriander seeds
- 3/4 cup sliced onions
- 3/4 cup peeled and sliced parsnips



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- 4 cups scrubbed and sliced carrots
- $\frac{1}{2}$  cup sliced celery
- $1\frac{1}{2}$  teaspoons kosher salt
- $\frac{1}{4}$  teaspoon freshly ground black pepper
- $\frac{1}{4}$  cup red lentils
- $\frac{1}{4}$  cup basmati rice
- 7 cups water, or vegetable stock
- $\frac{3}{4}$  cup coconut milk
- 2 tablespoons lime juice
- Mixture of shredded coconut, chopped flat-leaf parsley, and red lentils for garnish

In a 3-quart saucepan, melt the butter over a low flame. Stir in the ginger and spices and cook for 1 minute. Add the onions, parsnips, carrots, and celery. Season to taste with salt and pepper. Raise the flame to medium and cook for 10 to 12 minutes, until the vegetables are soft but not browned.

Stir in the lentils and rice, mixing until well combined with the vegetables. Add the water and bring to a boil. Lower the heat, cover the pot, and simmer for 30 minutes until the vegetables and rice are tender. Purée the soup in a blender until smooth.

Return the soup to the saucepan, bring to a boil, and stir in the coconut milk and lime juice. Cook for 1 more minute and ladle into soup bowls. Garnish top with mixture of

coconut, red lentils, and parsley. Serves 6 to 8.

#### PUMPKIN FLAN

from The Union Square Cafe Cookbook  
by Danny Meyer and Michael Romano  
(Harper Collins)

For caramel:

- $1\frac{1}{2}$  cups sugar
- $\frac{1}{2}$  cup water



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For flan:

- 1 cup sugar
- 1 teaspoon ground cinnamon
- ½ teaspoon salt
- ¼ teaspoon ground nutmeg
- ¼ teaspoon powdered ginger
- 6 eggs
- 1 cup canned pumpkin purée
- 1 12-ounce can evaporated milk
- 1 teaspoon vanilla extract
- ½ cup water

To prepare the caramel: Combine the sugar and water in a heavy-bottomed sauce-



pan and cook over medium heat without stirring until it caramelizes into a rich amber color, 8 to 10 minutes. Remove from the heat immediately to stop the cooking. If the sugar begins to color unevenly, swirl the pan, if necessary, to assure thorough caramelization.

Pour equal amounts of the liquid caramel into eight 1-cup creme caramel ramekins, or into a 9-inch cake or pie pan. Set aside.

To prepare the flan: In a bowl of a standing electric mixer, using the whisk attachment, combine the sugar, cinnamon, salt, nutmeg, and ginger. Begin mixing at moderate speed and add the eggs. When the eggs are well mixed, about 1 minute, add the pumpkin purée. Continue mixing for 30 seconds until the eggs and purée are incorporated. With the mixer still running, add the evaporated milk, vanilla, and water, and continue blending for an additional minute until mixture is smooth and homogeneous.

Divide flan mixture evenly among the ramekins, or pour it all into the cake pan. Place the filled ramekins or cake pan in a deep-sided roasting pan and pour in hot tap water to reach halfway up the sides of the ramekins to make a bain-marie. Cover the roasting pan with foil and carefully transfer to the middle shelf of the oven. Bake the filled ramekins in

a preheated 350°F oven for 30 to 40 minutes until the flan is just firm and set. (If you use a cake pan, increase the baking time to 60 to 75 minutes.) The cooked flan should jiggle slightly when shaken, and a paring knife will come out clean when inserted in the center. Remove the ramekins from the bain-marie and set aside to cool. Once cooled, refrigerate flan until well chilled to allow it to set.

To serve, unmold the flan by running the point of a small paring knife along the inside of the ramekins. Cover each ramekin or the pan with a chilled plate and invert. The caramel should spill out to form a sauce for the flan. Garnish with cinnamon-flavored whipped cream and candied orange rind if desired. Serves 8.

#### BUTTERNUT CONSOMMÉ

from Tom Colicchio of Gramercy Tavern

- 2 medium butternut squash
- 6 tablespoons unsalted butter
- 1 medium onion, peeled and thinly sliced
- Salt and freshly ground black pepper to taste
- 1 medium leek, white part only
- 2 egg whites

Quarter the squash, peel and scoop out the



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pulp. Set aside the bottom quarters and cut the stem ends into 1-inch squares. In a skillet, melt 2 tablespoons of the butter over low heat. Add the onions and sauté until translucent. Remove from heat and set aside.

In a large deep skillet, lightly brown the squash cubes in the remaining butter over medium heat for 10 to 15 minutes, turning cubes occasionally to avoid burning them. Add the onions to skillet, cover with about 8 cups of water, and bring to a light simmer. Carefully ladle the scum off the top, and cook for 1½ hours. Strain and cool stock. Add salt and pepper to taste.

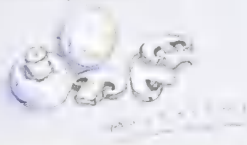
In a food processor, chop the leek and two of the remaining squash quarters finely. Lightly mix in the egg whites. Whisk mixture into cool stock. Bring the consommé to a light simmer, over low heat, whisking occasionally. Once the egg-white mixture comes to the surface, stop whisking. Allow to cook for 30 minutes from the time the consommé starts to boil. Gently remove the egg-white mixture, and strain the consommé through tight mesh cheesecloth or a clean piece of muslin.

Cut the remaining squash into small squares. Boil until softened and use to garnish soup. When reheating soup, warm it slowly, being careful not to boil strongly. Serves 6. ■



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sent to live with relatives in Scotland so she could complete her education, which, in addition to classroom studies, included finishing school lessons in manners and deportment. The grand finale to this course of study was an introduction to London society—topped off with a presentation to Queen Victoria at court. That dazzling four-month whirl of castles, balls, and aristocrats convinced Elsie that this was the life for her.

Armed with her newfound confidence, Elsie set out to prove herself. But a good attitude and one delicious taste of the high life didn't necessarily insure a place for her in New York's fashionable set. The "right" friends were crucial. Here, Elsie shone. She had an aptitude for cultivating friendships with people who mattered.

Elsie was soon getting regular mentions in "Town Topics," society's weekly bible. Eager to advance in society, she threw herself into amateur theatricals. But although she had by now been bitten by the acting bug, she knew her limits. No matter how enthusiastically the swells applauded her, Elsie realized she must remain an amateur. What Elsie needed was someone who could secure her place in society. For other women, that meant a husband; for Elsie, it meant a Pygmalion, who turned out to be Elisabeth "Bessie" Marbury, ten years older than Elsie and very well connected socially.

Elsie and Bessie settled into a cozy little town house on Irving Place, on the periphery of chic Gramercy Park. Although their friendship was almost universally considered peculiar, it lacked scandal; very soon they were known as the Bachelors. Bessie held down the fort and preferred lively discussions centered around literature, politics, and fishing. Elsie's interests were clothes, jewelry, parties, and decorating their new home.

Irving House, as it was named, soon became the scene of one of the city's most exciting salons, one that mixed the artistic, social, and political powers of New York. In their drawing room you might find pillars of society like the Astors and the Hewitts conversing amiably with historian Henry Adams, art patron



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*1897*

Elsie's dinner setting at her Paris apartment (TOP) uses a lamé tablecloth and a rock-crystal ship. ABOVE: She sent a personalized card to another tastemaker, Diana Vreeland, in 1947.

*In Elsie's New York drawing room you might find historian Henry Adams conversing with author Oscar Wilde, actress Sarah Bernhardt, or art patron Isabella Stewart Gardner*

Isabella Stewart Gardner, actresses Maxine Elliot and Ethel Barrymore, the visiting Sarah Bernhardt or Oscar Wilde.

For Elsie, life was moving at a glorious clip. When she wasn't performing or entertaining, she was vacationing in France with Bessie. There, she marveled at the effortless combination of society, the arts, good food, and fashion. And there, feeling at last at home, she became a Francophile.

On one of these trips, Elsie met Robert de Montesquiou, then France's most famous arbiter of taste. When he introduced her to 18th-century decorative arts, she became a committed pupil and was soon reading reference books and collecting furniture of the period. "Long before I could understand why," she wrote in her memoirs, "I reacted against the dull rigidity of the [Victorian] era."

In the pale colors, painted wood, and open space of 18th-century rooms, Elsie found the aesthetic harmony she had long been seeking. By 1897, she had cleared away all traces of gloomy Victorian decor at Irving House, replacing dark woodwork and densely patterned wallpapers with paint in shades of white, cream, and pale gray. She discarded heavy furniture, velvet draperies, gaudy ill-matching Oriental color schemes, and the Victorian penchant for crowded rooms, and replaced them with clean open surfaces, delicate

French 18th-century furniture, and color-coordinated fabrics.

For years friends who had admired Irving House had been asking for free decorating advice. Elsie had gladly provided it. Now, at Bessie's suggestion, she was going to have them pay for it. She sent out cards with the emblem of a wolf with a flower in its mouth and, though the profession didn't exist, announced herself as an interior decorator.

Small jobs started coming in. Several months later, she



landed a major commission: the decoration of the Colony Club, America's first exclusive private women's club and a counterpart to the well-to-do man's traditional establishment. Although Bessie was a founding member, awarding the commission to Elsie wasn't such an easy decision for other members. They were well aware of her taste, talent, and originality, but they had reservations about giving such an important job to someone with no formal experience, particularly because that someone was a woman. Stanford White, the club's architect, was consulted. His reply: "Give the job to Elsie, and let the girl alone. She knows more than any of us."

Elsie's Colony rooms were painted in light, fresh colors or wallpapered in delicate chinoiserie patterns. The furniture was 18th-century French and English, and when an original was too expensive she had it copied. Bedrooms were furnished with unpretentious four-poster beds, simple painted furniture, a comfortable chaise longue, and a delicate writing table—the forerunner of the classic bedroom in resorts and clubs. Elsie had begun a design revolution that would set a new tone for tasteful decorating in America.

There were two big hits that overshadowed everything else: the tearoom lined with green-painted garden trellises to give the effect of being outdoors, and Elsie's unprecedented use of chintz, which lavishly covered everything from seating to cur-

tains to walls. This simple glazed patterned cotton fabric that the English had been using for years was cheery, inexpensive, and easy to work with. It quickly made its way into homes all across America and has remained there consistently, although occasionally ebbing in popularity.

The Colony Club put Elsie on the map, and big private commissions followed. She was soon decorating the homes of the wealthiest families in America, in New York, Chicago, San Francisco. The ultimate offer, and the one that made Elsie a wealthy woman (although she took only a paltry ten percent), came when Henry Clay Frick, the steel magnate, asked her to decorate his brand-new Fifth Avenue mansion. Frick was the leading art and antiques collector in America at the time.

As Elsie became America's darling of interior design, it was only natural that a magazine would engage her to write a column offering decorating advice. These articles were eventually interwoven into Elsie's famous tome, *The House in Good Taste*, ghostwritten by Ruby Ross Wood.

Until 1913, books about the home were still carryovers from the 19th-century household management volumes. Elsie went much further. She advised the homemaker with limited funds on how to make her home more appealing. She offered such tips as suggesting that the reader paint garlands on a simple pine bureau, or that a dining room in a small dwelling >

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could double as a library. She explained how to decorate effectively with mirrors. And she cleverly personalized her advice, including photos of her own houses.

Until 1926, Elsie was still famous only as an interior decorator. All that changed when she married Sir Charles Mendl, the press attaché for the British embassy in Paris and six years her junior. Everyone who knew her was startled that this 61-year-old confirmed bachelorette would do something so out of character. But Elsie, always up for a new experience, claimed it was one of the few things in life she hadn't tried.

Elsie's ideas for entertaining were as original as her interiors. Weekend houseguests at her Villa Trianon were lavished with extravagances unknown to Europeans at the time: Each guest bedroom was thoughtfully supplied with stationery, cigarettes, toothpaste, fresh bars of soap. Elsie was the first to show movies at home, and introduced the parlor game "Murder" that became the rage for house party weekends.

Elsie was businesslike about her role as a hostess. She created a cross-referenced filing system that included notes on each dinner party, who came, how many times a guest had been invited, what was served, and a description of the menu and table setting. If she served a new sandwich that proved to be a hit, she made sure *Vogue* got the information.

World War II forced the Mendls to leave Europe. They

took refuge in Beverly Hills, where the movie community greeted Elsie with unusual enthusiasm. For the fantastically successful producers, directors, and actors who now had the money to buy taste, world-renowned Lady Mendl brought an elegance to their social life that was severely lacking in this culturally barren city. Her written invitations always specified cocktails at seven forty-five, dinner at eight o'clock, a rather confident demand considering that she was dealing with a crowd notorious for no-shows and lateness. But once again, Elsie had the most important names showing up right on time.

When she returned to Europe in 1946, Elsie was over eighty, frail, and using a wheelchair to conserve her energy. She had reached that final stage of a fashionable life: She was now a living legend. The decorating and fashion magazines regularly paid tribute to her, and although she had outlived most of her cronies, she still held court at the villa for a new generation of swells and admirers.

More than forty years after her death in 1950, Elsie de Wolfe's influence is still with us, but not because of her innovative decorating ideas alone. There have been decorators who have been as influential as Elsie: Jean-Michel Frank, Madeleine Castaing, and Nancy Lancaster among them. Elsie also endures because she was the inventor of the 20th-century notion of marketing taste. ■







1. Barn
2. House
3. Perennial garden
4. Rose walk
5. Rear lawn
6. Wild garden
7. Stream
8. Bog
9. Bridge
10. Daylily walk
11. To vegetable garden
12. Lower lawn
13. Rhododendron garden
14. Greenhouse
15. Planted wall
16. Alpine garden
17. Conifer border

this informal style of gardening by preference; there is something thrilling about straight axes and formal arrangements. This bit of land, however, would never have complied with a formal scheme. It demanded natural plant-

ings, and the style has served us well, harmonizing the garden with its surroundings and making possible a far vaster collection of plants than a formal plan could accommodate.

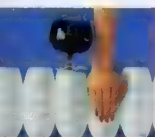
Almost from the beginning—long before we had fully absorbed the wisdom of Gertrude Jekyll, Vita Sackville-West, and other garden writers—we thought of our garden as a series of rooms, each with its own special character and its own distinct plants. We began with a perennial garden, placing it in a clearly defined rectangular space bordered by a yew hedge on the house side and by stone walls on the other three. We followed with the rose walk on the other side of the hedge, expanding it to a width of twenty feet as our passion for old roses increased. Having worked our way to the top of our property, it seemed reasonable to continue across the back, through the woodland and down to the stream, where the bog lies. The soils of the garden are generally good, ranging from fecund bog to moist stream bank to open meadow tith to dry, shady slopes. Each type provides its own precious habitat.

An apposition—false, we think—is often struck between collectors of plants and makers of gardens. The former, it is assumed, create “plant museums”; the latter make pretty pictures from “plant material.” Our site has spared us either excess, for its extent and its varied growing conditions have allowed us to exercise our passion for every monocot and dicot in creation and still succeed—we hope—in making a beautiful garden.

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## ALL ABOUT EASE

### Pages 102 and 103

1. Love seat, Dakota Jackson's New Rhythms collection by The Lane Company—\$1,960
2. Epoch door chest, Dakota Jackson, Inc.—\$14,550
3. Woven console table, New Rhythms collection—\$1,306
4. Silver coffee set, Tiffany & Co.—\$10,500
5. Silver tray, Tiffany & Co.—\$3,500
6. Dessert plate, Cardel Ltd. (ea.)—\$50
7. Round end table, New Rhythms collection—\$656
8. Ottoman, New Rhythms collection—\$674
9. Teacup with saucer, Cardel Ltd. (ea.)—\$98
10. Elsa Peretti tray, Tiffany & Co.—\$3,500
11. Side chair, New Rhythms collection—\$679

### Pages 104 and 105

12. Entertainment unit, New Rhythms collection—\$2,581
13. Savoy armchair, New Rhythms collection—\$845
14. Savoy side chair, New Rhythms collection—\$663
15. Round dining table, New Rhythms collection—\$1,820
16. Three-line napkin, Pratesi (ea.)—\$55
17. Highball glass, Cardel Ltd. (ea.)—\$65
18. Service plate, Cardel Ltd. (ea.)—\$75
19. Chaise, New Rhythms collection—\$1,505
20. Table with shelf, New Rhythms collection—\$611
21. Decanter, Cardel Ltd.—\$280
22. Double old-fashioned glass, Cardel Ltd.—\$80

### Pages 106 and 107

23. Queen-size bed, Dakota Jackson, Inc.—\$1,775
24. European three-line square sham, Pratesi (ea.)—\$230
25. Geometric standard square sham, Pratesi (ea.)—\$150
26. Three-line baby pillow, Pratesi (ea.)—\$130
27. Three-line top sheet, Pratesi (queen size)—\$530
28. Yellow Monte Carlo quilt, Pratesi—\$1,210
29. Three-line standard sham, Pratesi (ea.)—\$210
30. Nightstand, New Rhythms collection—\$845
31. Armoire, New Rhythms collection—\$3,906
32. 'vik-ter chair, New Rhythms collection—\$1,150
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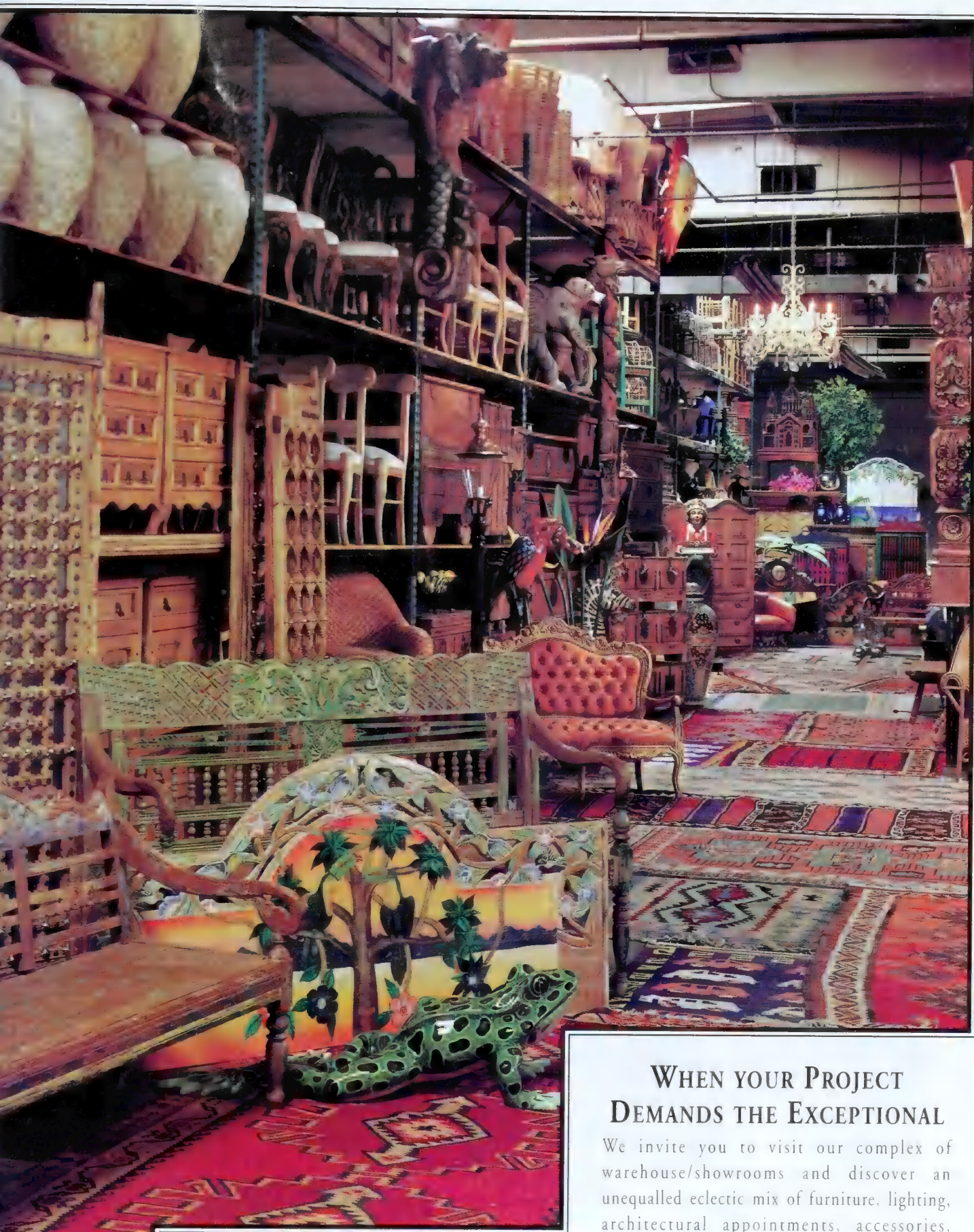
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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

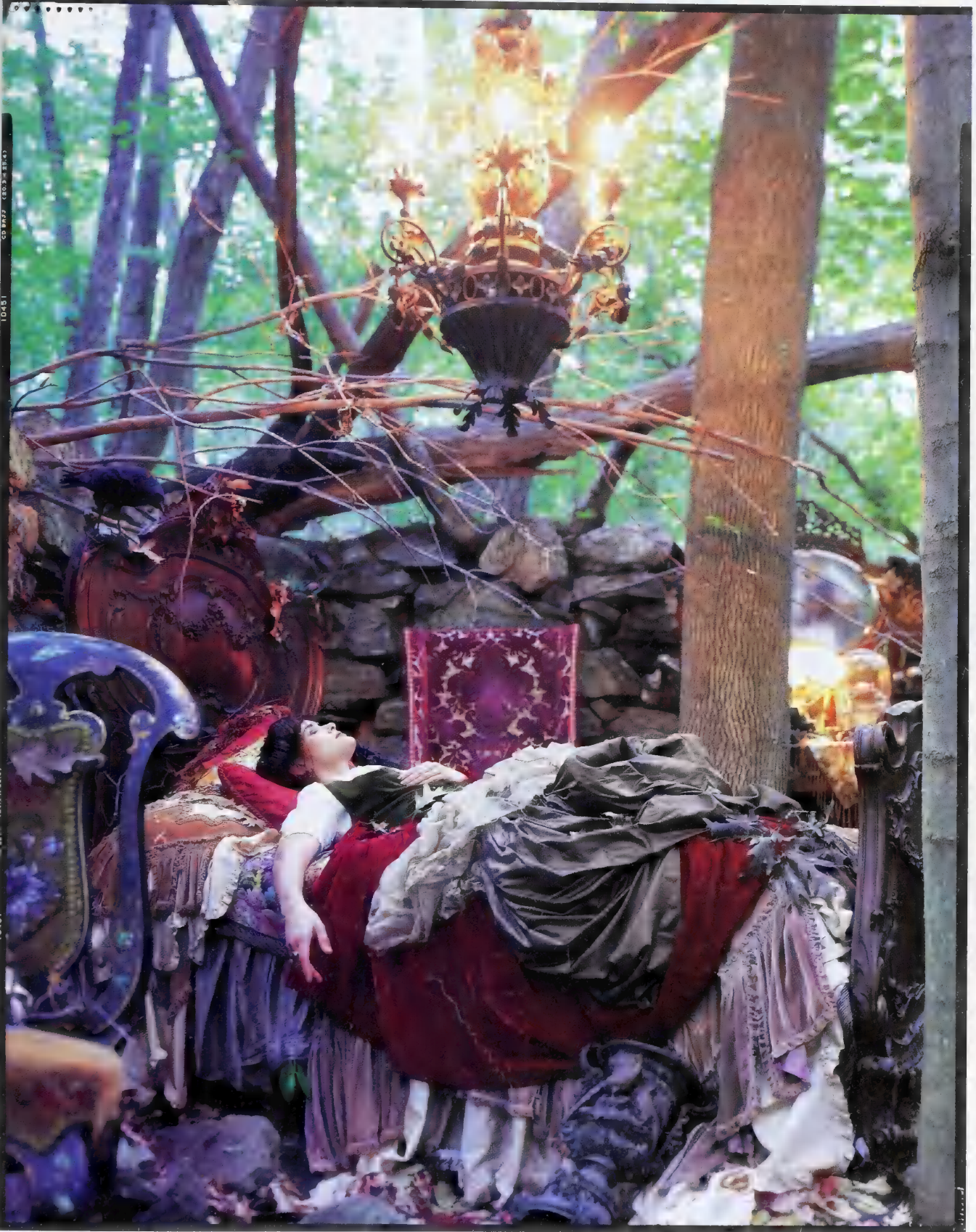
**COVER** Dining room in the Alexander James house. For more details, see Reader Information for "Rustic Revival."

**28 STYLE BEAT** *Aug. 28* Grandfather's Clock, designed by Marco Pisanelli, woodgrain veneer, natural lacquer finish, 78" h., 18" w., 18" d., \$2,750—The Pisanelli Company (T), 45 W. 13 St., New York 10011; 212-342-2402. "Japanese Design: A Survey Since 1950," Philadelphia Museum of Art, Sept. 25–Nov. 20. Shown: Kimono, designed by Kikuko Saito, 1961. Himeji Tsumi, Shioji, 19 AM–5 PM; West, 10 AM–8:45 PM; for information, 215-763-8181. Contemporary rag rug, handwoven by Claudia Mills, rayon fabric in chartreuse, purple, orange, and gray, 7'6" sq., custom sizes and colors, \$49/sq. ft. shown, \$2,250—Claudia Mills, 5 Bowser St., Jamaica Plain, MA 02130; 617-524-5124. Pakhamani Textiles, hand-painted by South African artists. Shown: Eurasian Bird & Leaf tablecloth, 4'7" sq., and eight matching napkins, \$495. Eurasian Bird tablecloth, 7'0" round, and 8 matching napkins, \$535—Frank McIntosh Tabletoppings at Henri Bendel (R), 712 Fifth Ave., New York 10019; 212-247-1100. The Heye Center of the Smithsonian's National Museum of the American Indian. Shown: Pottery jar, Anasazi Pueblo, New Mexico. Museum Opens Oct. 31. Hours: 10 AM–5 PM; daily, for information: Heye Center, National Museum of the American Indian, Smithsonian Institution, One Bowling Green, New York 10004; 212-468-4624. Ten-drawer blue dresser, designed by Ylana, Baltic birch, hand-dyed finish, brushed aluminum drawer pulls, 36" h., 50" w., 18" d., \$700—Metropolitan Design Center, 450 Bourque St., New York 10023; 212-942-8800. *Page 70* Salt Lake sofa, by Massimo Iosa Ghini—Moroso (M), Via Nazionale 60, 33000 Cavallotti (Ud) Italy; 011-39-43-270542; in the U.S.: Domus Adiana (R,T), 6438 Dawson Blvd., Atlanta, GA 30309; 404-448-4913. FTL Lanier's chaise longue—Sawaya & Moroni (M), Via Manzoni, 11, 20121 Milan, Italy; 011-39-2-72020058. Occasional table, by Pascal Mourgue—Ligne Roset USA Corp (T), New York Design Center, 200 Lexington Ave., New York 10016; 800-BY-ROSET, Domus, see address above; Luminaire (R,T), 2331 Ponce de Leon Blvd., Coral Gables, FL 33134; 305-264-6308, and 301 W. Superior, Chicago, IL 60601; 800-494-4358. Basic Laccato storage unit; Pianonotte storage unit—Pallucci Italia SAS (M), Via Trema 99, 30037 Sordani, Venice, Italy; 011-39-41-445124; in the U.S.: Luminaire, see address above. Sottosopra table—Sawaya & Moroni, see address above. Place sofa designed by Terence Woodgate, also in three seater and armchair plus tables ranging from cotton to ultraleads—Cappellini International Interiors (M), 22060, Anzio, Italy; 011-39-31-759-111; in the U.S.: Domus and Luminaire, see addresses above. Soeur Therese bed, by Philippe Starck—Cassina (M), 355 E. 56 St., New York 10022; 212-345-2121 (available in Feb. '95 in the U.S.: Luminaire, see address above). Passepartout chairs, by Enzo Bertini—Moroso International Srl (M), Via Palmatina 4, 33048 S. Giovanni al Natisone, Udine, Italy; 011-39-432-756081; in the U.S.: Luminaire and Domus, see addresses above. Domestico chair and ottoman—Zanotta S.p.A., Via Vittorio Veneto 57, 20154 Nova Milanese, Italy; 011-39-36-240453; in the U.S.: Luminaire and Domus, see addresses above. *Page 72* Aleph Four 4 table, designed by Ron Arad (shown in various stages of openness)—Drade, centro promozionale, 20121 Milano via Dei Chiostri 172052011; Domus Inc., 6438 Dawson Blvd., Norcross, GA 30093-1103; 800-432-2713. 472 Bali multipurpose storage unit, designed by Katherine Kraker—Zanotta S.p.A., 20154 Via Vittorio Veneto Nova Milanese, 57, 20154-40453. Domus, Inc., see address above. Aleph Lord Yo chair, designed by Philippe Starck for Drade—Luminaire (R,T), 800-645-7250; Domus, see addresses above. Oystenda chair bed (shown as bench), designed by Vico Magistretti—Cappellini Interiors, 22060 Anzio del Parco, Como, Italy; 011-39-31-759-111; Mod-Bookworm flexible strip-type bookshelf designed by Ron Arad, Design-Illustration—Kartell (M), Via Delle Industrie 120052 Naviglio Milano 011-39-02-90021; Domus, Inc., see address above. *Page 73* Hane chair, designed by Christopher Connell—Map International (M), 570 Chapel St., South Yarm. 1141, Melbourne, Australia; 613-826-2642. Desk/computer stand—Steel (M) division of Molteni & Molteni S.p.A., 2125 Via Mazzini, 20134 Giussano, Milan, Italy 0362-354472. Aleph Empty chair, designed by Ron Arad—Drade, see address

above. Domus, Inc., see address above. Sofa bed, shown in mill cloth, in black or bed, designed by James Irvine—CBI, Birger Jarungatan 34, Box 26126, S-100 41 Stockholm; 46 8) 611 52 52; Palazzetti (R,T), see address above. Scandirino bookcase, designed by Achille Castiglioni, with stepped, adjustable shelves, \$2,200—Zanotta S.p.A., see address above. Gilles writing desk/shelf unit on casters (front and back shown) designed by William Sawaya—Sawaya & Moroni, 11 Via Manzoni, Milan, Italy 20121; 02/72020058-8690085. *Page 36* The Loop chair designed by Tom Dixon, bent plywood shell with felt. Light Boxes lamp in yellow (not until '95)—Cappellini International Interiors (M), 22060, Anzio, Italy; 011-39-31-759-111; in the U.S.: Domus, see address above. Napoleon bed—Flou (M), Via Donatello 7, 20040 Briosco, Milan, Italy; 011-39-362-95-82-55; FLOU Canada, 642 De Courcelle, Montreal, Quebec H4C3C5; 514-932-6616; in the U.S.: Domus, see address above. Mood chair by Massimo Iosa Ghini—Moroso spa (M), Via Nazionale 60, 33010 Cavallotti, (Ud) Italy; 011-39-43-2-570592; in the U.S.: Domus, see address above. KRON wall cotracker; DESK computer stand—Steel (M), division of Molteni & Molteni S.p.A., 23/25 Via Matteotti, 20034 Giussano, Milan, Italy; 011-39-362-354472. Mobil Storage containers by Antonio Citterio—Kartell (M), Via delle Industrie 1, 20082 Noviglio, Milan, Italy; 011-39-2-900212; in the U.S.: Modern Age (R,T), 121 Greene St., New York 10012; 212-477-2224. Pelican sofa by Piero Lazzarini—Living S.R.L. (M), 22040 Anzani del Parco, Strada 31 Cavolto, Italy; 011-39-31-630954. ARO, BUG, OSS and TEA chairs—Steel, see address above. Poltrochina armchair, Gorgia collection—Interflex S.p.A., Via Indipendenza, 161/163, 20036 Meda, Milan, Italy; 011-39-362-342461. **78 A PASSION FOR RESTRAINT** *Pages 78 to 85: Designer: Christian Liaigre (R,T), showroom: 61 rue de Varenne, 75007, Paris, France; 011-331-47-53-78-76; studio: 122 rue de Grenelle, 75007, Paris, France; 011-331-45-56-16-42. Furniture in U.S. through—H XVIII (T), a division of Holly Hunt Ltd., 1844 Merchandise Mart, Chicago, IL 60654; 312-644-1844; Salt Lake, Holly Hunt Ltd. (T), 275 Market St., Ste. 234, Minneapolis, MN 55405; 612-332-1900. Starting Jan. '95 through—Holly Hunt Ltd. (T), 979 Third Ave., New York 10022; for information: 312-644-1844. *Living room:* Sycamore armchair with upholstered seat and back, exclusive design by Christian Liaigre for the Hotel Montalembert in Paris; Kalfa love seat, prototype; wall cabinet, custom; coffee table, custom—Christian Liaigre, see address above. Small wood Nagato table, #NG-T-2, solid oak; Rhum Brun sofa, #RB-S1, in brown leather with wenge frame—Holly Hunt Ltd., see addresses above. Metal chair with coral upholstered seat—Eric Schmitt; 011-331-45-51-31-58. *Dining room:* Wenge slatted console; wenge dining table; wenge bookshelves, custom—Christian Liaigre, see address above. Adrienne dining chairs, #CHR-1-2012, mahogany with Mirak calf leather seats, designed by Christian Liaigre for Nobilis—Holly Hunt Ltd., see addresses above. *Office:* Corto desk, ebony and oak, steel lamp; Columbo armchair, brown-stained sycamore—Christian Liaigre, see address above. Chaise longue, custom version of Brouse sofa by Christian Liaigre—Holly Hunt Ltd., see addresses above. *Dressing room:* Oak doors, cupboard, drawers, custom; chair, prototype by Christian Liaigre for Club Med in Bora Bora—Christian Liaigre, see address above. *Bathroom:* Teak-encased tub, custom; stainless-steel sink; stool—Christian Liaigre, see address above. *Bedroom:* Wooden chair, exclusive design by Christian Liaigre for Club Med in Bora Bora—Christian Liaigre, see address above. *Second bedroom:* Jamaïque end table, #JM-ET-1, with oak top blackened with Indian ink and natural oak legs, by Christian Liaigre—Holly Hunt Ltd., see addresses above. Oak bed with headboard, custom, based on Christian Liaigre's Outremer series, painted with Indian ink and woven with cotton webbing; camel-back sofa—Christian Liaigre, see address above. **86 OPEN ALL YEAR** *Page 86 to 91: Designer: Paul Siskin, Siskin Valls Inc., 21 W. 58 St., New York 10019; 212-752-3790. *Dining room:* Sideboard—Ann-Morris Antiques, Inc. (R), 239 E. 60 St., New York 10022; 212-755-3170. Wooden box; copper bucket; turned wood candlestick; candlestick with fat candle—John Rosselli Antiques and Decorations (T), 523 E. 78 St., New York 10021; 212-772-2137. Photographs by Lynn Davis—Siskin Valls, Inc., see address above. Slipcover fabric, Tuile de Jure, color: natural, #800—Innovations (T), 979 Third Ave., New York 10022; 212-388-1179. Monogramming—Penn & Fletcher, 242 W. 30 St., New York 10001; 212-219-6688. Carpet, Natural Feeling hemp, in 8 stock colors—Stark Carpet Corp (T), 979 Third Ave., New York 10022; 212-752-9000. Large blue urn; opaline lamp—Niall Smith Antiques and Decorations (R), 344 Bleecker St., New York 10014; 212-255-0660. Curtain fabric, Multi-stripe, #L65430—Decorations Walk (T), 979 Third Ave., New York**



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York 10022; 212-319-7100. Flatware: napkins; colored stem glasses, by St. Louis—Barneys New York (R); for stores: 212-929-9000. Flowers—Lucio Romero; 212-967-0552. Clear stem glasses, by St. Louis; blue service plates—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. Living room. Ottoman, Adampouf, tufted with Super kidskin—J. Robert Scott & Associates, Inc. (T), 979 Third Ave., New York 10022; 212-755-4910. Upholstery fabric, Pompador—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022; 212-752-9588. Upholstery chairs and pillows—Phoenix Custom Furniture (T), 26 Greene St., New York 10013; 212-925-2750. Rattan Deco club chairs, #A136, custom base—Walters Wicker Inc. (T), 979 Third Ave., New York 10022; 212-758-0472. Curtains—Regency Drapery (T), 42-25 Vernon Blvd., Long Island City, NY 11101; 718-482-7383. Curtain fabric, Nassau Velvet, color: Wintergreen—Hinson (T), 979 Third Ave., New York 10022; 212-475-4100. Border fabric, Pompador, color: Soja—Manuel Canovas, address above. Cable-knit throw—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Sisal, Jumbo boucle, colorway: bleached—Stark Carpet Corp., see address above. Coffee table—Lars Bolander Ltd. (R), 5 Toilsome Ln., East Hampton NY 11937; 516-329-3400. Lanterns—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. Lamp—Ann-Morris Antiques, Inc. see address above. Wing chair upholstery fabric, suede—Edelman Leathers, Ltd. (T), 979 Third Ave., New York 10022; 212-751-3339. Round tray—John Rosselli Antiques and Decorations, address above. Tall Moroccan jar, wavy stripes; Moroccan jar, blue and yellow stripes; wooden head; tray (on ottoman)—Jacques Carcanagues Inc. (R), 114 Spring St., New York 10012; 212-925-8110. Den: Carpet, Plaid #1, black/white—Stark Carpet, see address above. Floor lamp; coffee table—Keller Williams (T), 979 Third Ave., New York 10022; 212-593-2060. Photo, by Lynn Davis—Siskin Valls, Inc. address above. Bobbin chair—J. Garvin Mecking (T), 72 E. 11 St., New York 10013; 212-677-4316. Fabric on bobbin chair, Topkapi, in black/raspberry—Clarence House, see address above. Upholstery—Phoenix, see address above. Shades—Coventry Workrooms. 366 Canal Pl., Bronx, New York 10451; 718-993-7010. Chest—John Rosselli Antiques, see address above. Bedroom: Wall fabric, Passy, color: gris; bedspread fabric, Tcheou, color: peuplier—Manuel Canovas, see address above. Plaid bedskirt and pillows, by Ralph Lauren, plaid, #9024—Sonia's Place (T), 979 Third Ave., New York 10022; 212-355-5211. Red Mansfield Sailcloth—Henry Calvin (T), 979 Third Ave., New York 10022; 212-371-4333. Kilim—ABC Carpet and Home, address above. Two Architects' print tables—Profiles (T), 200 Lexington Ave., New York 10016; 212-689-6903. Wooden box—Jacques Carcanagues Inc., see address above. Brass lamp; tray on bed—Ann-Morris Antiques, Inc., see address above. Red chair—Phoenix, see address above. Wall panels—Coventry Workrooms, see address above. Rug, Interlok, white—Stark Carpet, address above.

**92 RAINBOW ROOMS** Pages 92 to 99: Designer: Alexander Julian, Inc., 63 Copps Hill Rd., Ridgefield, CT 06877; 203-438-3481. Architect: John Marsh Davis, 96 Santa Rosa Ave., Sausalito, CA 94965; 415-332-8957. Builder: Alison and Clai Sommers, PO Box 120, E. Chatham, NY 12060; 518-781-4460. Colorists: Donald Kaufman and Taffy Dahl, 410 W. 13 St., New York 10014; 212-243-2766. Cabinetmaker: Samuel Cousins and Co., Inc., 44 Evans Hill Rd., Sherman, CT 06784; 203-354-4057. Stripe duvet cover, bandeau, \$100—Dan River Inc. (R), 111 W. 40 St., New York 10018; 800-782-9568. Plaid duvet cover, archetype, \$100—Dan River Inc., see address above. Solid colors, gemsmoke, sky, jade, \$50/full set—Colours by Alexander Julian by Dan River Inc., see address above. Living room: Painting (over fireplace), by Tom Holland, John Berggruen Gallery, 228 Grant Ave., San Francisco, CA 94108; 415-781-4629. Dining room: French florist bucket, \$32—Gardeners Eden (R), 100 N. Point St., San Francisco, CA 94133; 800-822-1214. Outside table setting: Wineglasses, column wine goblets, \$110/ea.—Melanie Guernsey (R), RD 1 Box 231, Cedarville, NJ 08311; 609-447-5014. Flatware, P2 by Bob Patino Ltd., \$105/5-piece setting—Plapyrus (R), 126 Spring St., New York 10012; 212-219-3919. Plates, Roman antique gold buffer plate, \$60/per plate; 16" serving bowl, \$210/bowl—Annieglass (R), PO Box 8445, Santa Cruz, CA 95061; 800-347-6133. Kitchen: Copper pots, 7-piece cookware with stainless steel lining, \$399—Williams-Sonoma (R.MO), MO Dept., PO Box 7456, San Francisco, CA 94120; 800-541-2233. Kitchen towel, green stripe, \$9/set of 4—Williams-Sonoma, see address above. Stove, VGRC 36", \$3,000-\$4,000—Viking Range Corp. (R), 111 Front St., Greenwood, MS 38930; 601-455-1200. Kitchen faucet, #32111030, Victorian spread with spray hose —perma brass,

\$645—Harrington Brass Works, Ltd., Inc. (R), 7 Pearl Ct., Allendale, NJ 07401; 201-871-6011. Kitchen installation: J. Dennis Sutton, Mechanical Contracting, Inc., PO Box 827, Norwalk, CT 06852; 203-866-2799. Terra-cotta vases, Eigen Art, \$60; teacups, hand-painted by Frances Palmer, \$110/ea.—Zona (R), 97 Greene St., New York 10012; 212-925-6750. Kitchen lighting, MH-20CLGW Monterey Pendant w/cloud lift overlay and gold white incandescent glass—Arroyo Craftsman, 4509 Little John St., Baldwin Park, CA 91706; 818-960-9411. China, Blue canton, \$75/cup and saucer—Mottahedeh & Co. (R), 225 Fifth Ave., New York 10010; 800-242-3050. Sofa, George Smith Standard Sofa upholstered in antique kilims, \$10,000—George Smith Sofa and Chairs Inc. (R), 73 Spring St., New York 10012; 212-226-4747. Master Bedroom: Bed, #740-280 the wingtip poster bed, Alexander Julian Home Colours Collection for Universal Furniture (T), 2622 Uwharrie Rd., High Point, NC 27263; 910-861-7200. Fireplace, custom made—Constance Leslie Studio, 369 Hope St., Providence, RI 02906; 401-351-4664. Master Bath: Bathrubb, Porcher epoque iron bathtub on legs, \$2,599—J. Dennis Sutton, Mechanical Contracting, Inc., address above.

**102 ALL ABOUT EASE** Pages 102 to 107: New Rhythms collection for the Lane Company. Designer: Dakota Jackson, Dakota Jackson Inc. (T), 979 Third Ave., New York 10022; 212-838-9444. Manufacturer: The Lane Company, PO Box 151, Altavista, VA 24517; 804-369-5641. Upholstery by: Lane Upholstery, PO Box 849, Conover, NC 28613; 704-328-2271. Living room: Rondo love seats, #3506-02, skirted, upholstered in #87-001, \$1,960/ea.; Jitterbug ottoman, #3507-05, upholstered in #80-001, \$674/ea.; Samba side chairs, #3504-01, upholstered in #106-008, \$679/ea.; bronze woven console table, #11162-16, \$1,306/ea.; round end table, #11162-06, New Rhythms collection, #656—Lane Company, see address above. Epoch door chest, with potato-chip pulls, \$14,550—Dakota Jackson, Inc., see address above. Mauve/caramel throw pillow fabric, Desiree, #1304/04—Grey Watkins Ltd. (T), 979 Third Ave., New York 10022; 212-371-2333. Bronze head, \$9,000; column lamp, \$1,500/ea.; custom shade; Venetian glass decanters with stoppers, \$800-\$900; Austrian empire clock, \$6,000; marble bust of child, \$7,500—Malmaison Antiques (R), 253 E. 74 St., New York 10022; 212-288-7569. Mercury glass balls, \$600; vase, \$600—John Rosselli Antiques and Decorations (T), 523 E. 73 St., New York 10021; 212-772-2137. Black-and-white silkscreens, one of a series of 6, by Jackson Pollock, 1951; painting in black frame (on mantel), by Michael Goldberg—Jason McCoy Inc. (R), 41 E. 57 St., New York 10022; 212-319-1996. Books—Rizzoli (R), 31 W. 57 St., New York 10019; 212-759-2424. Sterling-silver coffee set, designed by Frank Lloyd Wright, \$10,500; round sterling-silver gallery tray, \$3,500; sterling-silver tray (on ottoman), designed by Elsa Peretti, \$3,500—Tiffany & Co. (R, MO); for stores: 800-526-0649. Amethyst Silverina Steuben glass urn, shape #938, \$600—Stephen Milne Gallery (R), 45 Tudor City Pl., New York 10017; 212-687-4420. Teacups and saucers, Lepari by Bernardaud, \$98/ea.; dessert plates, Gagnère by Bernardaud—Cardel Ltd. (R), 621 Madison Ave., New York 10022; 212-753-8880. Sheet music, \$50—Carl Fisher Inc. (R), 62 Cooper Sq., New York 10003; 212-777-0900. Gray palm tree—Marquesita Custom Floral & Design, PO Box 844, Pine Brook, NJ 07058; 201-227-6224. Painting (reflected in mirror), Tulip, by Pat Steir, oil on canvas, 84" x 60", 1994—Robert Miller Gallery (R), 41 E. 57 St., New York 10021; 212-980-5454. Black and white painting, by John McLaughlin, #19, oil on canvas, 48" x 60", 1973—Jason McCoy Inc., see address above. Pillows, in #106-008 (yellow), and #106-111 (taupe); custom for House Beautiful, fabric through—Lane Upholstery, see address above. Pillow fabrication—Roy Rudin Decorators, Inc., 545 Eighth Ave., New York 10018; 212-967-2611. Hanging 3-tiered hand-painted silk lamp, reproduction of Fortuny design, \$3,450—Distant Origin (R), 153 Mercer St., New York 10012; 212-941-0024. Dining room: Entertainment unit, #11155-87, \$2,581; round pedestal dining table, #360-54 (without leaf), \$1,820; Savoy dining room chairs, #3505-01, \$845/ea.; side chair, #3505-11, \$663/ea.; armchair, finish #146, dark ash, upholstered in Marissa Dot black on black, #7273-222; exposed wood A-train chaise, #3508-43, finished in black, upholstered in #106-008, \$1,505; lamp table/shelf, #11155-95, New Rhythms collection, #611—Lane Company and Lane Upholstery, address above. Service plates, 1001 Nights by Laure Japy, \$75/ea.; highball glasses, decanter, double old-fashioned glasses, Candella by Theresienthal, \$65-\$280—Cardel Ltd., see address above. Wallis flatware, stainless steel, designed by Vicente Wolf, \$100/5-pc. setting—Sasaki (M); 212-686-5080. Napkins, \$55/ea.—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. Emerald green Steuben glass urn, shape >



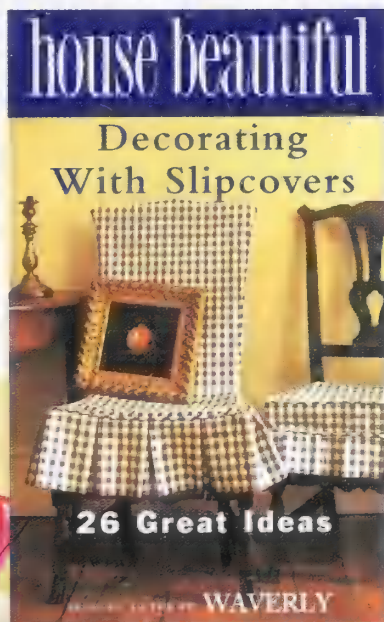
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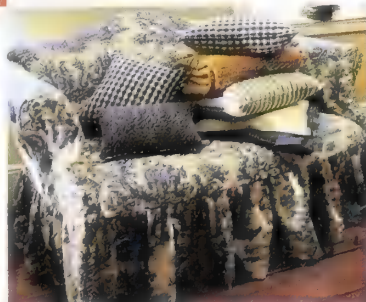
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#938, \$600—Stephen Milne Gallery, see address above. Star-based floor lamp, \$750—John Rosselli Antiques and Decorations, see address above. Framed Jackson Pollock, 1951—Jason McCoy Inc., see address above. Framed etchings—owner's collection. Bedroom: Armoire, #360-14, \$3,906; nightstand with 2 drawers, #360-31, \$845; Tango upholstered chair, #3503-01, finished in ebony, upholstered in cross-hatched yellow, #0112-888, New Rhythms collection, \$1,150—Lane Company and Lane Upholstery, see address above. Big Sleep queen-size bed, \$1,775; 'vik-ter' upholstered cushion chair, red cherrywood back, \$1,150—Dakota Jackson Inc., see address above. Bedlinens, \$130-\$210; quilt, \$1,210—Pratesi, see address above. Arrows, \$250/set; antler umbrella stand, \$1,500—John Rosselli Antiques and Decorations, see address above. Framed black and white photograph—Winter Works, Paper, Inc., 26 W. 20 St., New York 10013; by appointment only: 718-388-3142. Bathrobes—Barneys New York (R); for stores: 212-929-9000. Ram's head on pedestal, \$1,600—Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10021; 212-744-4923. Checkerboard rug, Woodard Weave, #27-2-T, charcoal/tan, \$13/sq. ft.; quilt, One Patch, c. 1925, antique, \$2,400—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906. Books—Rizzoli, see address above. Early American painting of girl, Anonymous—owner's collection.

**108 OVER THE RIVER AND THROUGH THE WOODS** Pages 108 to 113: Architecture firm: Peter Forbes & Associates, Inc., 70 Long Wharf, Boston, MA 02110; 617-523-5800. Project architects: Peter Forbes, FAIA; Gerard A. Gutierrez; Barry Dallas; Bradford C. Walker, AIA. Interior design: Christine MacLin Interior Design, 723 Congress St., Portland, ME 04102; 207-774-9545. Contractor: John Ruger Associates, Inc., Route 15, Blue Hill, ME 04614; 207-374-2154. House size: 2,000 sq. ft. Lot size: 5 acres. Exterior materials: 6" x 6" steel tube frame 1" x 6" native white cedar siding with ship-lapped joints. Roof, Galvalume sheet steel—Bethlehem Steel Corp., 701 E. Third St., Bethlehem, PA 18016; 215-694-2424. Exterior stain: weathered gray—Livis Plant Chemistry, Eco Design, 1365 Rufina Circle, Santa Fe, NM 87501; 505-438-3448. Interior materials: 1" x 6" native white cedar panning with ship-lapped joints. Insulation: Insulated wall panels—Winter Panel Corp., Glen Orne Dr., Brattleboro, VT 05301; 802-254-6529. Windows—Modu-Line Windows, Inc., 930 Single Ave., Wausau, WI 54403; 800-521-8742. Doors, Aluminum sliders—Arcadia Manufacturing Inc., PO Box 416, New Canaan, CT 06840; 800-423-6565. Floors, maple strip flooring. Cabinets, maple veneer on MDF, custom millwork designed by architect and manufactured by contractor. Cedar stain, weathered gray—Livis Plant Chemistry, Eco Design, see address above. Elevator, custom design by architect, structural steel and perforated aluminum, manufactured by Inclinator Co. of America, 2200 Paxton St., Harrisburg, PA 17111; 717-234-8065. Lighting: Frisbi pendant light fixture (in dining area) by Flos; Vern pendant light fixture (above stair) by Tech Lighting—Lightforms, 168 Eighth Ave., New York 10011; 212-255-2272. Hardware, Schlage, 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. Fireplace, SuperHearth 42, Majestic Co., 1000 E. Market St., Huntington, IN 46750; 800-525-1898. Granite fireplace surround—John W. Goodwin, Inc., PO Box 67.W. Tremont, ME; 207-244-3914. Living room: Rug, Woodard Weave, Wainscott #11—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906. Faded navy throw—The Ralph Lauren Home Collection (R); for more information: Ralph Lauren, 867 Madison Ave., New York 10021; 212-606-2159. Upholstery, color: lichen, pattern: Chaine—Glant. Purple wool pillows—Christine MacLin, see address above. Twig armchair—Dan Mack. New York. Black pottery—Lynn Duryea, Portland, ME. Maple bookcase—Sherwood Hamill, Portland, ME. Bedroom: Checkerboard quilt, rug, Woodard Weave, Checkerboard #27-2-T—Thos. K. Woodard, see address above. Striped sheets, pillowcases, Charisma Imperial Stripe—Fieldcrest, 800-841-3336. Yellow throw—Hermès, 11 E. 57 St., New York 10022; 212-751-3181. Windowseat fabric, color: Blue Fog, pattern: Marina Repp—Henry Calvin.

Dining room: Saarinen table, new top—owner's collection. Chairs, Anziano by Donghia, custom color by Ralff & Sons. Portland, Maine—owner's collection.

**114 USER FRIENDLY** Pages 114 to 117: Architects: Gisue Hariri, Mojian Hariri, Hariri & Hariri, 18 E. 12 St., New York 10003; 212-727-0338, fax 212-727-0479. Interior design: Hariri & Hariri, see address above. Contractor: Marko Tomich Inc., 97 Big Island Rd., Warwick, NY 10990; 914-651-7160. Apartment size: 1,500 sq. ft. Interior materials: 5/8" Gypsum board, stucco. Floors, oak floor boards, bleached, stained and poly urethane by contractor. Cabinets: Kitchen and bar unit, ash wood stained, stainless steel and marble designed by archi-

itects, manufactured by—Peter Superti-Scott Madison, 49 Harrison St., Hoboken, NJ 07030; 201-798-3018. Paint, all walls, except fireplace walls, #873, satin enamel—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. Fireplace wall, stucco with smooth finish. Lighting, Stasis Pendant lights, 9916—George Kovacs Inc. 67-25 Otto Rd., Glendale, NY 11385; 718-628-5201. Fireplace, stainless steel, marble slab, slate hearth. Mantel assembly, metal fabricator—Scott Madison, see address above. Stone work—Manhattan Marble Co. (T), 267 Elizabeth St., New York 10012; 212-226-4881. Kitchen appliances: Refrigerator, #361—Sub-Zero Freezer Co., Inc. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. Range, GTH 30—Therma (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. Wall oven, PGO 151; microwave, DMO 219—ModernMaid (M); for information: 800-843-0304. Bathroom: Sink—Elkay Manufacturing, 2222 Campden Ct., Oakbrook, IL 60521; 708-574-8484. Bathrubs—Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044; 414-457-4441. Fittings—Speakman Co. (M), PO Box 191, Wilmington, DE 19899-0191; 302-764-9100. Vanity, medicine cabinet—Hariri & Hariri, see address above. Greek key white towels—Chambers (MO); to order: 800-334-1254. Living room: Sofa, club chairs by Jean-Michel Frank—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. Yellow chair, Spica by Gisue Papavoine—Modern Age (R), 121 Greene St., New York 10003; 212-477-2224. Kilim pillows—The Pillowry (R), 132 E. 61 St., New York 10021; 212-308-1630. Silk pillows—Ann Gish (R); for stores: 805-498-4447. Milano copper mesh pillows—Handwoven Studio (R), 225 Lafayette St., New York 10012; 212-274-1308. Rug—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Coffee table by Hariri & Hariri, RYOANJI-9906—George Kovacs Inc., see address above. Paintings and African art—owner's collection. Dining room: Table—Modern Age, see address above. Chairs by Jacobsen—ICF (T), 305 E. 63 St., New York 10021; 212-237-1625.

**118 PLEASURE GARDEN** Pages 118 to 125: Joe Eck and Wayne Winterrowd, North Hill Garden Design, RFD 1, Box 8, Readsboro, VT 05350.

**130 SAY CHEESE** Pages 130 to 133: Cheese sources: Dean & DeLuca (R), 560 Broadway, New York 10012; 800-221-7714; Mad. 61, 10 E. 61 St., New York 10021; 212-833-2200; Cheese Outlet (R), 400 Pine St., Burlington, VT 05401; 802-863-3968; Bon Appétit (R), 301 N. Harrison St., Princeton, NJ 08540; 609-924-7755; Côté & Co. (R), 800 N. Easton Rd., Doylestown, PA 18901; 215-340-2683; Lyon Frères et Compagnie (R), 600 Lincoln Rd., Miami Beach, FL 33136; 305-534-0600; Zingerman's (R), 422 Detroit St., Ann Arbor, MI 48104; 313-663-3400; Draeger's Market (R), 1010 University Dr., Menlo Park, CA 94025; 415-688-0688; Westfield Farm Cheese (M), Attn: Bob & Letty Kilmoyer, 28 Worcester Rd., Hubbardston, MA 01452; 508-928-5110; Capriole, Inc. (M), Attn: Judith Schad, PO Box 117, Greenville, IN 47124; 812-923-9408; Sally Jackson Cheeses (M), Star Ret. 1, Box 106, Oroville, VA 98844; 509-485-3722. The Coach Dairy Goat Farm (M), RR 1, Box 445, Pine Plains, NY 12567; 800-999-GOAT. Busha Browne's banana chutney, \$5.50—Infocod (M); 201-569-3175. Vintage Ironstone platter, \$195; vintage enamel coffeepot, \$95; vintage butter knives, with bone handles, \$40-\$75—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. French cut-glass goblet, c. 1860, \$1,850/set of 10—James II Galleries, Ltd. (R), 11 E. 57 St., New York 10022; 212-355-7040. Antique tilt-top table, \$900—Pierre Deux (R), 870 Madison Ave., New York 10021; 212-570-9343. Vintage French wire pastry rack, \$150—Circa David Barret (R), 232 E. 59 St., New York 10022; 212-688-0950. Truffle butter, \$6/2-oz. pkg.—Urban Truffles USA (M), 29-24 40 Ave., Long Island City, NY 11101; 800-587-2264. Peperoncini farciti, \$12.95; mostarda di uva, \$10.95—Dean & DeLuca, see address above. Victorian engraved sherry glass, c. 1850, \$1,950/set of 12—James II Galleries, Ltd., see address above. Knife, \$99/3-piece place setting—Pierre Deux, see address above.

### CORRECTIONS

In the September 1994 "Style Beat" column, the description of Donald Kaufman's Color Mock-up Box was incorrect. The kit comes with 120 sample cards in 30 colors.

In the September 1994 story "Bath Time," the swing-arm vanity mirror on page 97 is by Miroir Brot and is distributed by the French Reflection (R.T.), 820 S. Robertson Blvd., Los Angeles, CA 90035; 310-659-3800; fax: 310-652-8494. Attn: Richard Myers. Price range from \$300 to \$5,000, depending on glass and finish.





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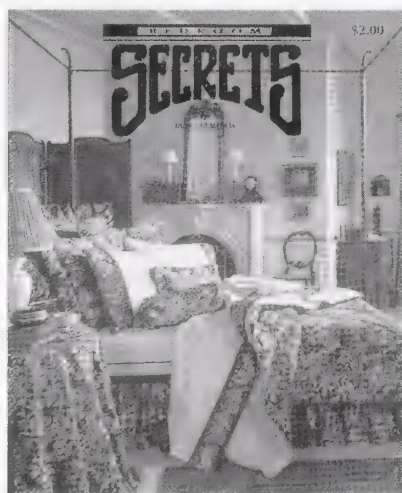
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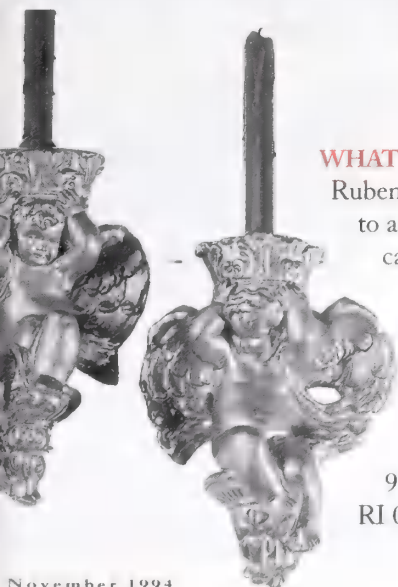
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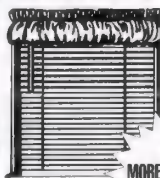
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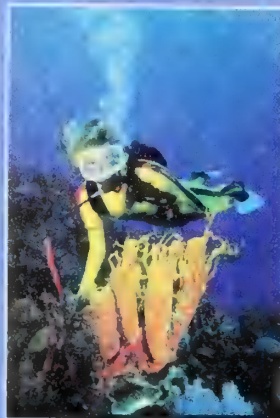
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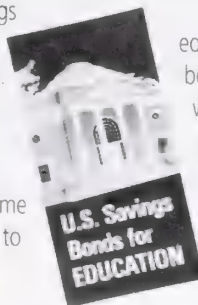
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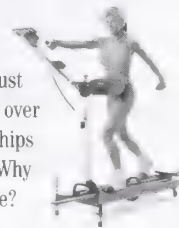


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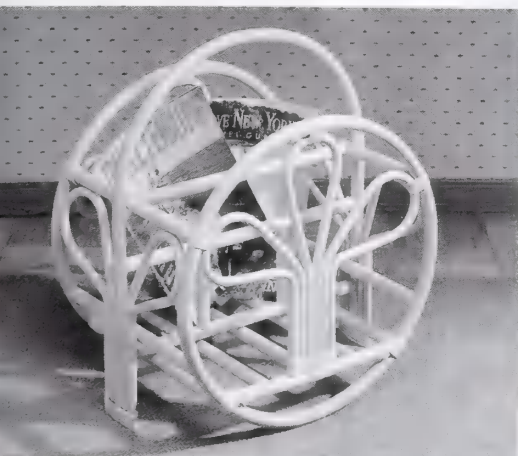
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# A feeling for shutters

BY DEE HARDIE

**I have long been attracted** to inside shutters. It all started when Tom and I married and lived in Paris on the third floor of a private house on the rue de la Pompe. Our room had been the nursery and every window had paneled interior shutters. It was very romantic in the evening to draw them together and close out the world.

In English novels it is usually the butler who closes the shutters at dusk. At Thornhill that's my job, and I enjoy it. Over the years we have gathered a family of inside shutters from antiques shops and auctions that give a certain elegance and intimacy to our rooms. It's not exactly the American way to dress a window, but after all, I started my life as a housewife in Paris.

Mark Hampton, an interior decorator I admire, discovered the charm of inside shutters much earlier in life than I did. In the introduction of his book *Mark Hampton on Decorating*, he writes: "When I was thirteen my father permitted me to take over our basement to strip and refinish the old walnut inside shutters I had bought for the windows of my tiny room. They were my most prized possession until I got a car, and from the moment I installed them I considered myself a decorator."

I certainly don't consider myself a decorator and I didn't grow up with inside shutters. No indeed. Every window of

our New England saltbox was hung with curtains made by my mother. At home in Maryland we do have a few curtains—a stretch of unbleached muslin in the living room, a swoop of chintz in the dining room, and some dotted swiss in a bedroom—but our inside shutters are one of the true signatures of Thornhill.

*It was romantic  
in the evening  
to draw the panels  
together and close  
out the world*

When we left France long ago, a friend gave me a curved gilded handle from an old Parisian shutter, saying she didn't want me to forget Paris. The handle still sits on my desk as a paperweight and has certainly done the job.

As young marrieds back in America, we settled in New Jersey to run a weekly newspaper. One day we read about an upcoming auction at the Grand Union Hotel in Saratoga Springs, New York. We went for fun and returned home with two sets of very tall shutters from a window of that luxurious hotel. It was the beginning of our collection.

The hotel no longer exists, but we have shutters from the ballroom where the legendary actress Lillian Russell once waltzed. These shutters, seven feet tall, also served as our twelve-year-old grand-

son Albert's favorite hiding place when he was younger and didn't want to take a bath. He would simply fold himself within until he was discovered.

Our ten-year-old granddaughter, Edith, has a feeling for shutters too. When she comes to Thornhill she loves to play house. First she dresses in my clothes, and then closes the library shutters, which we found at a Virginia plantation sale, to set her scene—reading to her dolls, then putting them to bed.

We also lived with inside shutters in Massachusetts. Before moving our summers to Vermont ten years ago, we owned a classic 1834 town house on the island of Nantucket. Every window had its original paneled shutters, which were opened by pleating them back into a pocket in the window frame. In the evening we would close the lower shutters for privacy, while the upper ones stayed open to let in the light of the old streetlamps. Oh, how I miss them!

These memories of the past surely influenced me when we built our first-floor bedroom. I told our architect I wanted a room full of shutters. As a result, the entire west wall of windows has two tiers of white louvers. When the sun and moon shine in, the patterns from these shutters are magical.

Every evening I close them to shelter us, just as I did in Paris, and every morning I open them to welcome the day. It's my own personal wake-up call. It's Act One at Thornhill Farm. ■





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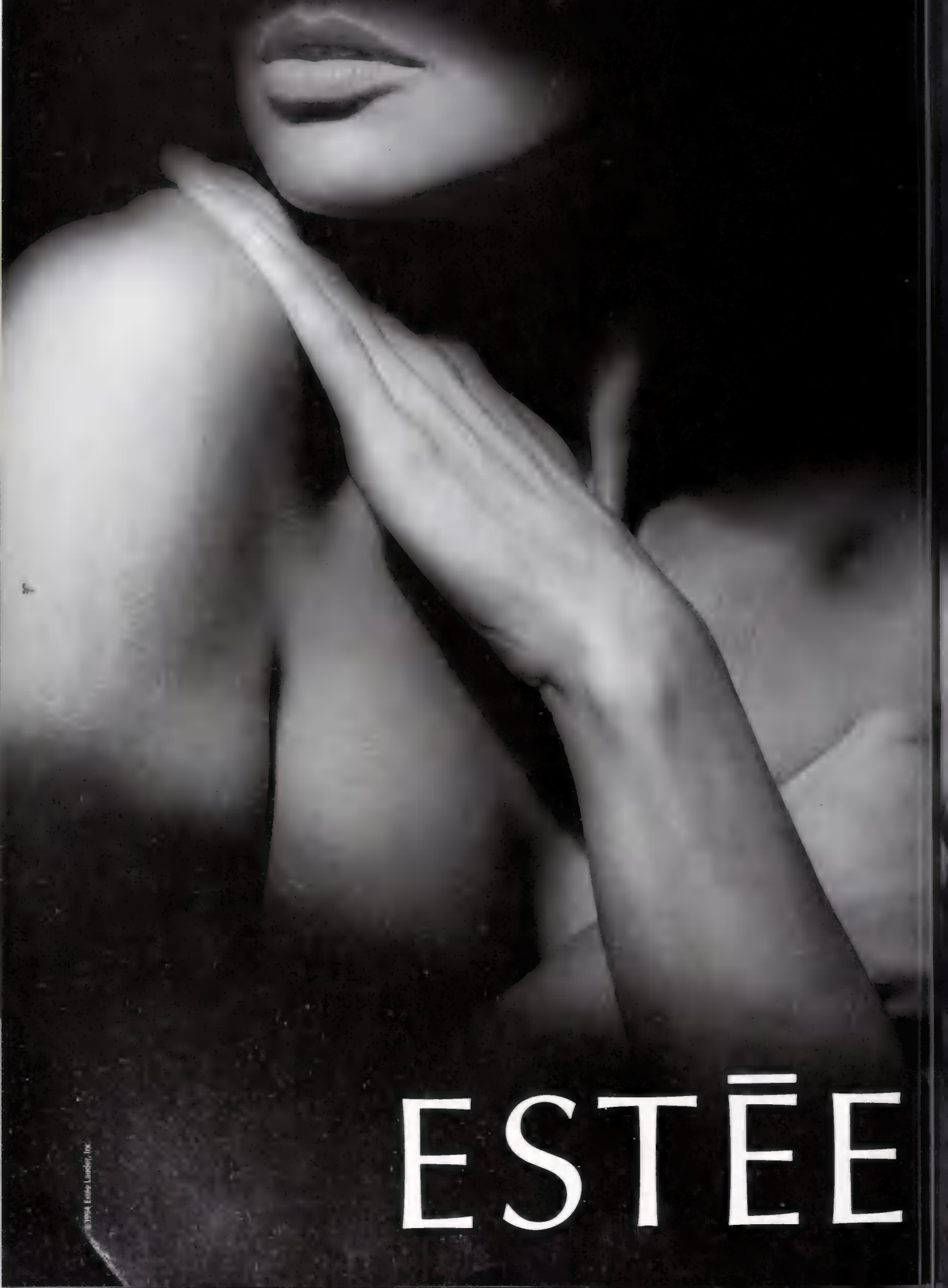
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# Contents



## ON THE COVER:

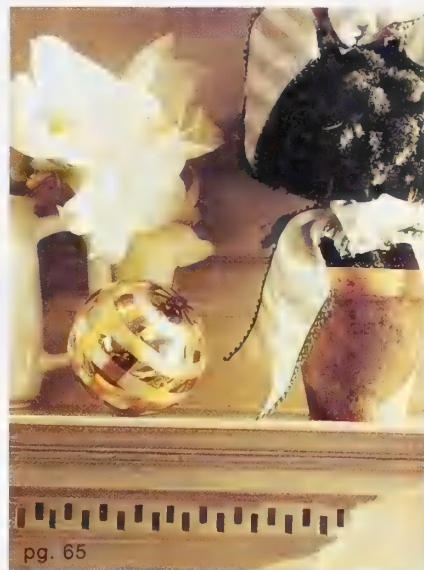
Marston Luce, a Washington, D.C., antiques dealer, didn't just dream of a white Christmas: He turned his shop into one. It resembles, for the season, a forest after a snowfall. Painted tin and carved wooden ornaments decorate the shop's tree. See page 70.

Photograph: Lizzie Himmel.

Volume 136,  
Number 12  
December 1994

- 61 **By the Light of the Tree**  
The editor's page
- 62 **Green Glory** Floral designers introduce Father Christmas to Mother Nature. By Darian Dizon
- 66 **Jubilant Cottage** Dennis Rolland's 300-year-old Bucks County stone house. By June Kurt
- 70 **Moonstruck** An antiques shop filled with pale, alluring objects of desire. By Christine Pittel
- 72 **Festive Farmhouse** Garden designer Nancy McCabe and her family prefer a homespun holiday. By Elizabeth H. Hunter
- 76 **A New Leaf** Unexpected motifs for this year's wraps and decorations. By Elizabeth Mayhew
- 78 **Dynamite Studio**  
A California ceramist's converted warehouse is both home and workshop. By Tessa Souter
- 82 **Naturally Chic** A Parisian floral designer has a way with vines, leaves, and berries. By Lisa Walsh
- 84 **Design Without Distraction**  
The ambitious garden of an architectural designer emphasizes form and texture. By Cecile Shapiro
- 90 **New Furniture Partners** Parish-Hadley joins forces with Baker Furniture. By Carol Prisant
- 96 **Home Port for Adventurers** A retreat on the rugged coast of Sardinia. By Susan Zevon
- 102 **Pursuing Imperfection** Carolyn Guttilla shakes up masterful color schemes and furniture arrangements with secondhand finds  
By Carol Prisant
- 108 **Winter Wunderkind** A woodland setting for a virtuoso holiday feast. By Jane Ellis

## house beautiful



pg. 65

pg. 97



pg. 69











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pg. 116



pg. 50



pg. 40



pg. 36

## 21 **Thoughts of Home**

Innocents at Home. By Antonia Stearns

## 28 **Style Beat**

Great gifts for everyone on your list

## 38 **Making Waves**

Architectural models, old and new  
By Jeanine Larmoth

## 40 **Decorative Arts**

A newly restored Biedermeier villa  
By Suzanne Slesin

## 43 **About Books**

25 gift books you'll long to keep  
By Cecile Shapiro

## 50 **Travel**

Three couples share a house in Tuscany and learn more than the local geography. By Hatsy Shields

## 58 **Design Watch**

Hanukkah menorahs by artists and artisans  
By Cara Greenberg

## 116 **Good Food**

Cookies for Santa from the *pâtisseries* of Paris  
By Elizabeth Mayhew

## 122 **Prices & Sources**

Where to find it

## 123 **Reader Information**

## 131 **Beautiful Finds**

## 132 **From Thornhill Farm**

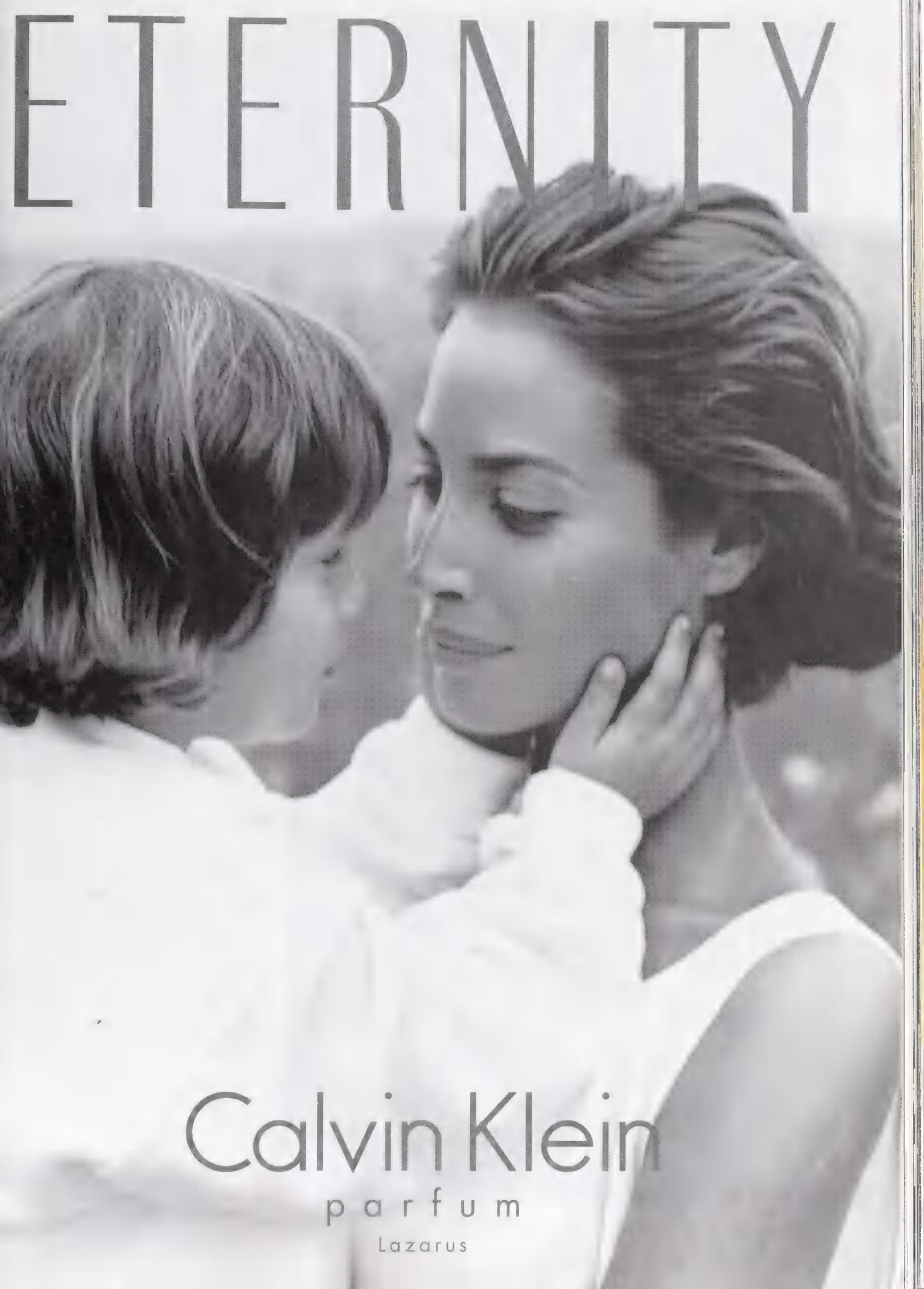
Every Christmas Is Unique  
By Dee Hardie



pg. 43



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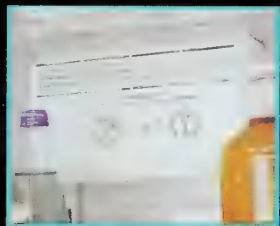
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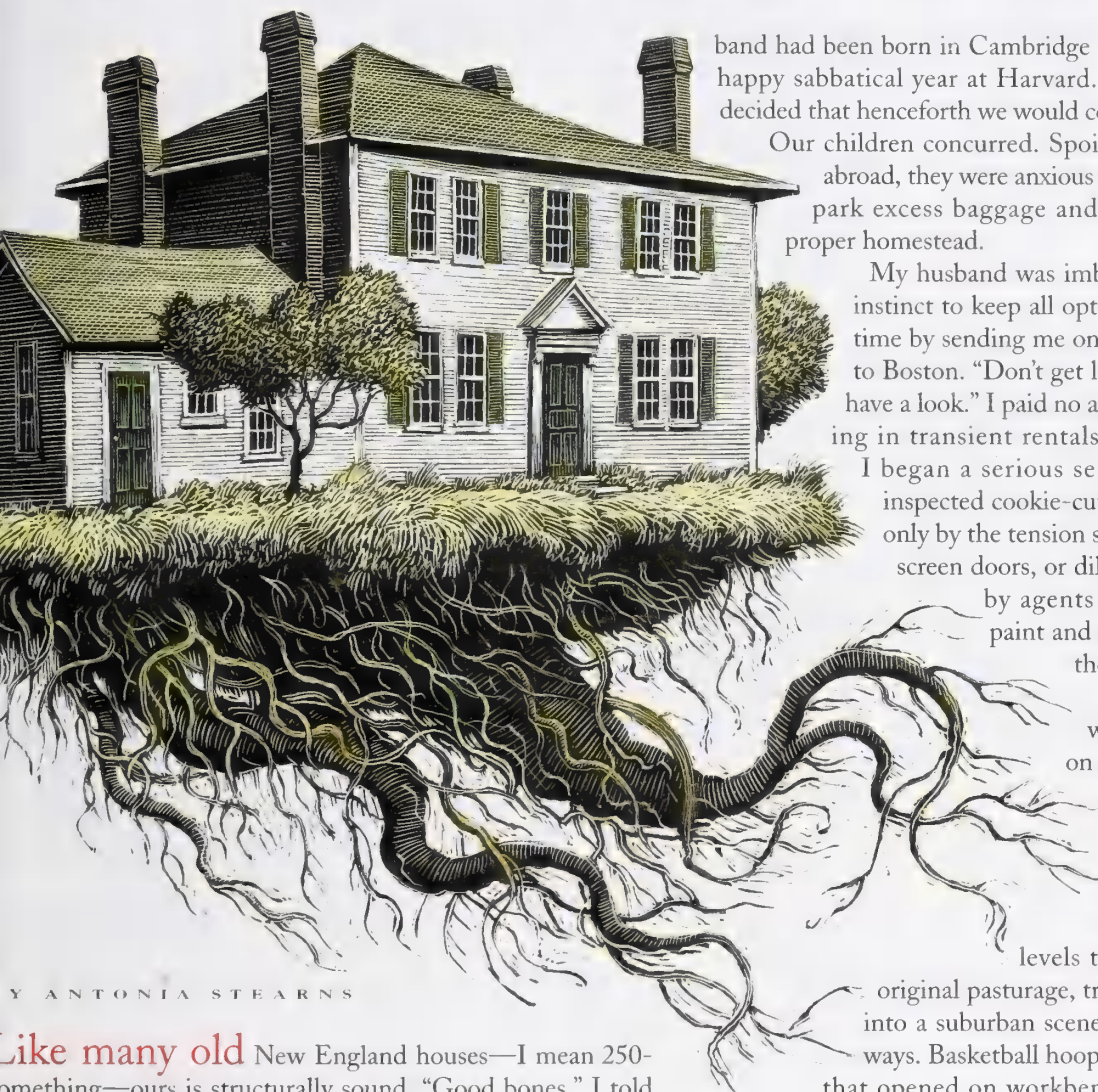
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# Innocents at home



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**Like many old** New England houses—I mean 250-something—ours is structurally sound. “Good bones,” I told friends who were amazed we bought a house at all, “but a few bad teeth.” Not that we were as knowledgeable as this sounds; no couple was less prepared to become homeowners.

Rootless by temperament and profession, we took this step after thirty years in the Foreign Service, bouncing in and out of European town houses, tropical bungalows, and Mediterranean villas whose maintenance was not even remotely our responsibility. Now we have acquired our first mortgage, our first commitment to place and continuity—a novel concept for a family more interested in where it was going than where it came from.

An invitation to my husband to teach in Boston settled the question of location, at least for me, who had borne the brunt of frequent moving and was ready to make a nest. My hus-

band had been born in Cambridge and we had once spent a happy sabbatical year at Harvard. On these slender ties I decided that henceforth we would come from Massachusetts.

Our children concurred. Spoiled by spacious quarters abroad, they were anxious to know when they could park excess baggage and significant others in a proper homestead.

My husband was imbued with the diplomat's instinct to keep all options open and stalled for time by sending me on reconnaissance missions to Boston. “Don't get locked into anything; just have a look.” I paid no attention. Fed up with living in transient rentals in Washington, D.C., I began a serious search. Every weekend I inspected cookie-cutter houses differentiated only by the tension spring on their aluminum screen doors, or dilapidated firetraps touted by agents as wanting just a little paint and perhaps a sump pump in the basement.

It was a revelation when I finally stumbled on our house, the last on the list for the day. The white clapboard brick-ended farmhouse stood somewhat aloof from the ramblers and split levels that had sprouted on its

original pasturage, transforming a rural copse into a suburban scene of sidewalks and driveways. Basketball hoops hung over garage doors that opened on workbenches well stocked with power tools. Each house sat on a rectangular patch of lawn, but not this one. Four very tall chimneys and a hip roof rose above an untidy growth of lilacs and forsythia. To the side and rear the property had been laid out, long ago, on the lines of an English country garden, its upper and lower levels marked by boxwood, yews, and rough stone steps. The house had once faced this private sanctuary. At some point—perhaps when the street went in—the back door became the front door, into which I stepped with a pounding heart.

Our house. I fell instantly in love with its character: simple in concept and design but elegant in its detail; tested by time and found sturdy; and—so like ourselves—a little out of place, but determined to persevere in alien surroundings. >



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*There were fireplaces in every room, wide-plank floors, and blessed light streaming through small-pane windows*

"Only five families have lived in this house," the owner explained. "The road is named after one of them." She sighed before adding, "I always hoped my daughter would be married under the larch tree in the lower garden." She pronounced it *latch*.

The real estate agent flashed warning glances at me. Why does this woman with her pretty collection of antique furniture want to sell? But I didn't care, didn't want to know. I was already walking through the sunny rooms with a sense of recognition, arranging our own haphazardly accumulated possessions as I went, placing a favorite Buddha on a broad windowsill, laying our woven Greek rug on the diagonal in the living room (originally two parlors) and pulling our reading chairs up to the fire.

Four bedrooms and an attic loft were wallpapered too restlessly for the prints we liked to hang over our beds, but no matter. As on the ground floor there were fireplaces in every room, wide-plank pine floors, and blessed light streaming through delicate small-pane windows.

"Forty-two of them," the owner said. "So pretty. I could never bear to hide them behind storm windows." Her voice trailed off. "A few might need replacing."

"Perhaps so," I replied vaguely. I had no idea what replacing windows entailed.

The real estate agent was poking around in the basement. "Better check out the furnace and the heating bills," she whispered, as she emerged panting from the precipitous steps. "If you're thinking about a rec room, forget it. It's a root cellar." She turned to the owner. "What's behind the heavy bolted door down there?"

"An escape tunnel, from Indians and brigands," the owner replied. "It leads to the lower garden. The children used to play in it. Now it's full of rusty lawn chairs awaiting a decent burial." She brought out a stack of historical notes and curling photographs previous owners had collected. Over apple pie at the kitchen table, she showed me how the building had evolved over the years, when the Victorian porch had been added and two maple trees on the street side had gone down in a storm. She showed me more recent pictures of the house at Christmas, a wreath in every window, her children hanging stockings by the hearth.

"Is that your husband?" I asked, pointing to an adult male beside them.

"Was," she said wryly. "He's somebody else's husband now." Was that why she was moving? "Don't bet on it," the agent cautioned as we drove away. "She may be pulling out because the house is too much for her. She's gussied it up with paint, but I still wonder. Did you hear those floors creak?"

"Loved them! And those windows, too beautiful."

"Suit yourself. . . . You may be in for a lot of upkeep. Speaking of which, how's your husband with a wrench and a hammer?"

"Oh, fine," I said, trying to remember if I had ever seen

him with either. "As good as I am."

I clutched the borrowed photographs and flew back to my husband. His mind was not on buying a house but on the more immediate needs of our four still-dependent children and his widowed mother, for whose sakes we had made the decision to return to the United States. To take leave of a secure international career—even by choice—was a difficult step, embarking on an uncertain domestic one even more so. He worried that it was not an embarkment but a walk off the plank.

I poured wine into the landlord's plastic cups while my husband studied the pictures in silence.

"There it is, our first, last, and only home!" I leaned over and pointed at the windows. "We sleep here, your mother in this corner room, Emily gets the adorable attic, and the three boys can fight over the remaining two bedrooms—correction, one bedroom. I promised you a study."

He looked at the photos again. "Where's the garage?"

"Um, I'm not sure." I took a gulp of wine. "Come to think of it, there isn't one."

He reached for a map of metropolitan Boston and searched in vain for the town. "Just how far out is this house with no garage?"

"How should I know? I was driving in circles all day. It's no farther than anything else in our price range. Besides, we can always build a garage." I didn't like being on the defensive. "The point is," I persisted, "this house has our name on it, trust me."

We discussed it for days. "Let's not leap into this," he advised. "We can easily rent something first and see if we want to stay in the area." I wept and railed against the prospect of a nomadic old age, rolling down the interstate in wheelchairs, still telling each other that one of these days we really ought to think about putting down roots.

But the house, when he agreed to see it, proved more persuasive than my pleas. He loved the built-in desk and shelves in the bedroom that would become his study, the Adirondack feel of the screened porch, the seven fireplaces, even the root cellar, such a good temperature for storing wine.

We made an offer and entered the lupine thicket of real estate. Title searches, points, closing costs, and mortgage rates attacked us from every side. All we really understood about the process was that it existed to the detriment of the buyer, but once committed there was nowhere to go but forward. Like childbirth, it would be worth it in the end.

We revisited the house with an inspector who, like us but undoubtedly for different reasons, made a perfunctory check on its inner workings. We pretended to be experienced, patting the furnace and peering dutifully at the pipes which ran like octopus tentacles across the basement ceiling.

"Ah, yes. Oil," we repeated after him, wondering where such fuel might be stored. "And this tall cylinder over here would be. . . ."

"The hot water heater."

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# FANTASIA

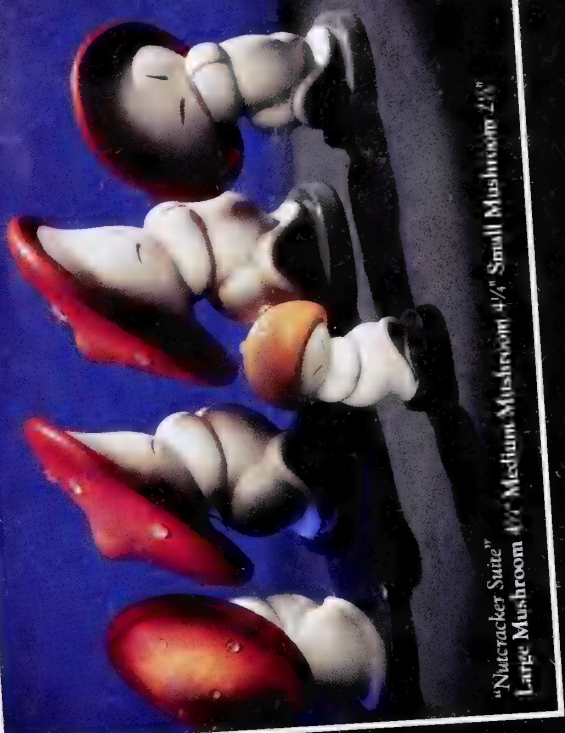
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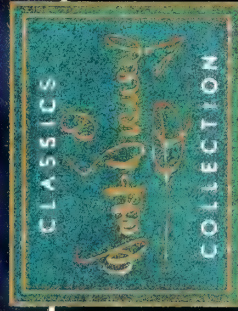
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*We were engulfed by soot when the furnace failed,  
then by water when faucets came off in our helpless hands*

"Of course, the hot water heater. Make a note of it, darling." In a few months, when the furnace exploded, we would be relieved to learn the water was heated by electricity, which had something to do with the fuse box on the wall that was so hard to find in the dark without a flashlight.

Foolish innocents at home! We were about to discover that a house, particularly an old one, is not a backdrop to life but a project to occupy it. The first year was filled with disasters lightened only by their absurdity. We were engulfed by soot when the furnace failed, then by water when faucets came off in our helpless hands. In winter, rodents scurried noisily within the walls; in summer, a musty odor emanated from the attic, where a colony of bats had been waiting to swoop down the stairs, usually when we were entertaining. My fingers ran through the Yellow Pages as bills and tempers mounted. The garage was postponed until we had taken care of internal emergencies, which seemed to come around as regularly as the trash collectors.

"It's called maintenance," my mother-in-law liked to remind us, although I resisted putting bats into that category, "and we simply have to budget time and money for it, like everybody else." She was a staunch pragmatist. Over ninety, severely handicapped by total deafness and encroaching blindness, she had come to live with us on her terms: not as a dependent but as a contributor, a participant, and—although she would be the last to admit it—as a mentor.

Much as she admired her son's public-spirited profession, she took a dim view of the decadence lying just below its surface, especially in the Third World where servants worked in luxurious surroundings but lived in squalor. On her visits to us she had always resisted being waited on; self-reliance was the hallmark of her Scottish character. But she was no Calvinist. Optimism and generosity, bred on the western frontier, were among her many virtues, along with a redemptive spirit. Tainted though we were by too much of the good life, we had come home at last, and could still be saved.

My mother-in-law led by example, setting out to repair the street side of our garden, or at least what she could see and reach of it. She pruned the lilacs with a vengeance, planted the bare oval in front of the curved driveway with bulbs, shrubs, and two maple saplings to replace the ones that had gone down so many years before. With a tool bucket hung from her walker and a hose draped over her shoulder she worked under sun and rain, unaware of the greetings and cries of admiration extended to her by the neighbors. When they realized she could neither hear nor see them they marveled all the more, and kept a solicitous eye on her as she worked, or tottered around the block for additional exercise.

Several years passed. Inexorably the boundaries of my mother-in-law's world shrank to her bedroom and the kitchen, where she still insisted on washing the dishes. Her interest in maintenance was now limited to her sense of touch: the sticky drawer, the loose handle, the wobbly newel post on the stair.

My husband and I were finally learning to clean filters and chimneys on schedule, service the lawn mower before spring, and insulate the windows before winter. In fits and starts our competence increased, from assembling mail-order bookshelves to papering tilted walls. We were getting there at last. A new furnace hummed efficiently beneath our feet; the walls were silent, thanks to the arrival of our last and cheapest exterminator, the cat. The cracks around the attic were sealed against bats. A few still tried to get into their old home but when they did, Felix was ready. We looked forward to a hiatus from repairs and toward—dared we say it—a garage.

We shouldn't have dared. The harshest winter of the century took its toll on the outside of our house, and paint chips the size of manuscript pages fell from the clapboards along with the snow. It was time to bring in the painters. An educated consumer by now, I called lots of them. Like doctors breaking bad news, they gently explained that they were the last link in the recuperative chain. First, specialists were needed to repair and replace loose boards and soffits (*soffits?*) and windowsills that yielded like bad molars to probing screwdrivers. On closer inspection of house and garden the list of repairs grew longer, from loose flashings to ominous cracks in the larch tree. Here we go again.

But we are without our intrepid companion and mentor, whose last months were eased by the satisfaction of two grandchildren's weddings and the prospect of more generations to come. She was certain her room had once been a nursery and talked cheerfully of it becoming one again. When she died it was on her terms, which meant at home. Home, where the maple trees she planted reach her bedroom windows, where the walker and tool bucket still stand in tribute by the kitchen door.

As the winter wreaked havoc on the East Coast, my husband carried her ashes to the west, scattering them over the temperate soil of the California garden she had left behind. For many months her new garden, her legacy to us, lay buried under a crushing weight of snow. I feared for its survival. She would have laughed and told me not to worry, that snow is nature's best fertilizer. And indeed, this year our view is blocked by a jungle of overgrown and overcrowded greenery she would have been the first to attack with pruning shears and saws, with shredders and bulldozers if necessary. "It's just maintenance, my dears. Go ahead and clean it out. Be sure to budget for it!"

We will, as soon as the painters have gone and we have studied the gardening guide, now next to the household encyclopedia and *The Awful Handyman's Book*. Sooner or later we'll have to prune the lilacs again. If we don't, there won't be enough room for that garage. ■

*Antonia Stearns writes for the Middlesex News and several international magazines. She lives in Framingham, Massachusetts, with her husband, Monteagle Stearns, whose last Foreign Service posting was ambassador to Greece.*





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*'Tis the season to party.  
Here are designs to help*

EDITOR: SARAH McPECK



Turn a new leaf with embroidered green linen coasters, above, \$15 to \$20 each. At Barneys New York: 212-929-9000. Above right: Fine wine deserves only the best—Baccarat's perfectly engineered crystal glasses, red, \$105; white, \$76. Call: 800-777-0100.

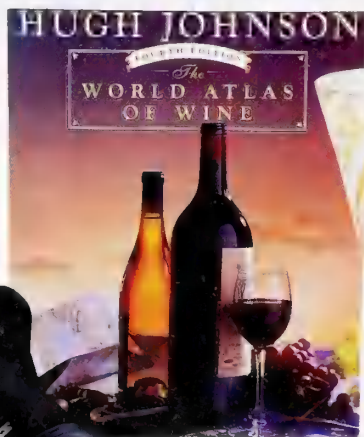
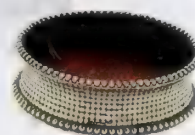
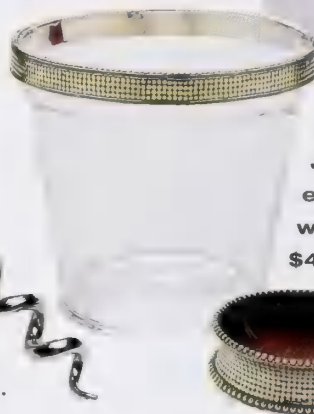


Richard Carlson's portable plastic wine chiller has won a place in MoMA's collection, \$49.95. From the Wine Enthusiast: 800-356-8466.



A turn of this silverplated screw easily extracts the cork, \$85. At Bergdorf Goodman: 212-753-7300.

Jewelry designer John Hardy expands his oeuvre with a wine coaster, \$480, and bucket, \$800. At Zona: 212-925-6750.



No oenophile's library should be without Hugh Johnson's *The World Atlas of Wine*, above, now in its 4th edition (Simon & Schuster, \$50). Left: Zyliss corkscrew neatly cuts the foil, then removes the cork, \$23. From the Wooden Spoon: 800-431-2207.



Serve wine bistro-style in cheerful glass tumblers, \$32 each. At Barneys New York: 212-929-9000.



Mondavi Winery's new cap replaces the foil capsule with environmentally friendly natural paper and beeswax. The bottle's wide rim prevents dripping after pouring.

For more details, see Reader Information



Handsome silverplated wine cooler studded with lapis has a removable liner, \$750. Call: 800-CARTIER.



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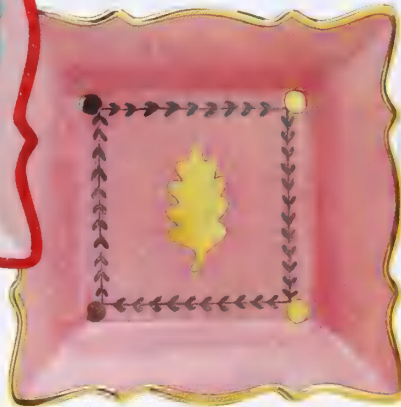
No gardener will misplace these bright gloves, in cotton and suede, \$8.50; holster for pruning shears, \$60. At Lumbini: 415-896-2998.



We can't resist this lush new William Shakespeare rose, \$17.99 for a starter plant. From Wayside Gardens: 800-845-1124.



French fashion's Ines De La Fressange designed these oak-leaf-painted dishes, \$220 each. At Saks Fifth Avenue: 212-940-2953.



Give a faithful correspondent a set of hand-engraved note cards, \$75 for 25 boxed with envelopes; clip, \$15. From Mrs. John L. Strong Co.: 212-838-3775.



Eighteen designers will be creating miniature rooms for Small Wonders V, an auction to benefit the Kips Bay Boys and Girls Club, on view at Christie's December 1-5. Call: 718-893-8600.



Pack cookies in a reusable tin modeled on Nantucket lightship baskets, \$29. From Weeds: 508-228-5200.







French porcelain measuring utensils make wonderful syrup pitchers, vases, condiment servers, \$40-\$65 apiece. At Wolfman-Gold & Good Company: 212-431-1888.



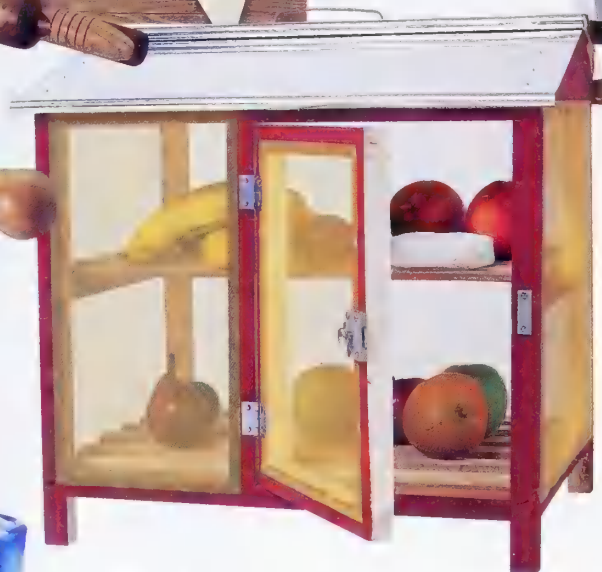
Bright-striped tapers will lend a warm glow to a dinner party, \$22 a pair. By ANA Design; in the DIFFA catalog: 800-818-2906.

Handy hostess gift: Take along these silvery lacquered-metal trivets—which can also be hung as ornaments, \$3.50 each. From IKEA: 908-352-1550 East Coast; 818-842-4532 West Coast.



Your favorite baker will prize the swirled-wood pattern of hand-turned rolling pins, \$32 each. From Yellow Dog Woodworks: 203-481-8271.

For festive sipping through eggnog season and beyond: colorful handblown old-fashioned glasses, \$10 each. From Swid Powell: 800-808-7943.



Sterling silver desk set is the new wave: blotter, \$1,700; pen tray, \$2,365; cigarette box and paper clip holder, \$2,365 each; magnifying glass, \$1,240; ruler, \$1,425. From Hermès: 800-441-4488.



A countertop-size food keeper holds everything from fruit to cheese, \$120. At ABC Carpet & Home: 212-473-3000.

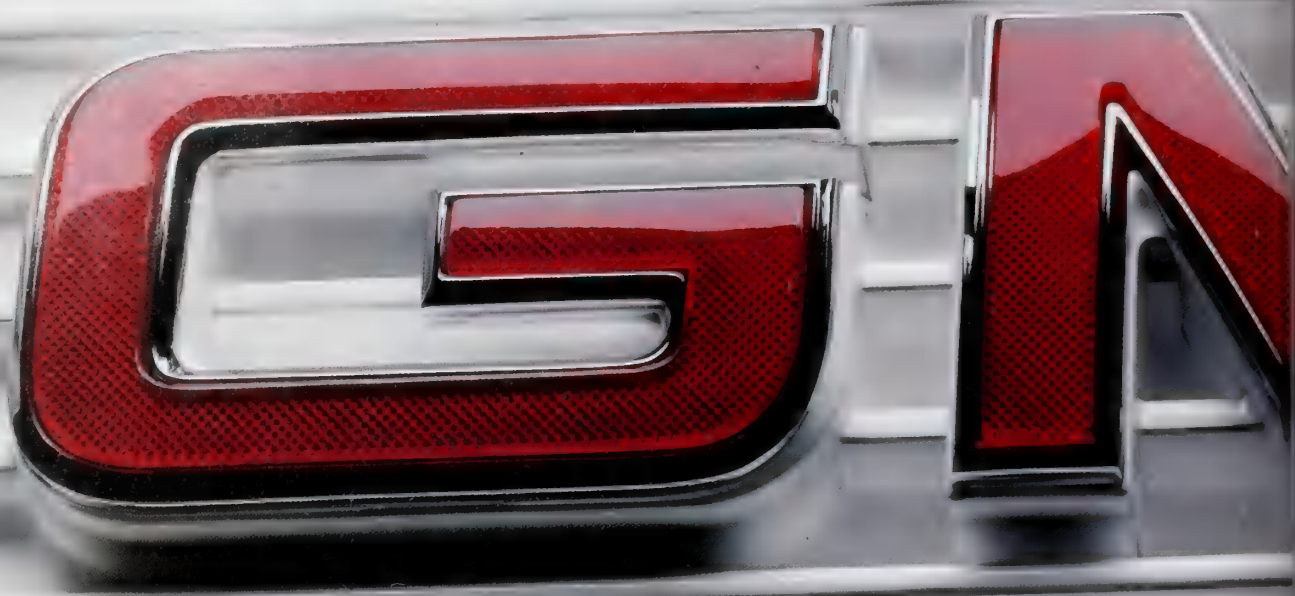
Apple's newest Newton Message Pad 110 lets you record addresses, calculate expenses, do money exchanges, and jot down your daily to-do list, \$599. Call: 800-365-3690.



Laurel leaves are embroidered onto linen tea towels, \$52 a pair. From Archipelago: 212-334-9460.







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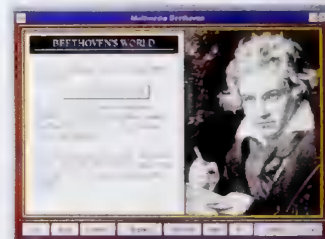


Sized for a budding gardener: watering can, \$13.95, at Kinsman Co.: 800-733-4146; gloves, \$6.95 a pair; tools, \$8.95 each, at the Gardener's Touch: 212-288-1418.



A beachcomber's box made in France has compartments to organize a collection of gifts from the sea, \$68.

At ABC Carpet & Home: 212-473-3000.



Bring a symphony home with the CD-ROM Microsoft Composer Collection—the history and music of Schubert, Mozart, and Beethoven, for a PC or CD player, \$80. From Microsoft Home: 800-426-9400.

In continuous production for 50 years, Anthony Bros.' aluminum tricycle converts to a two-wheeler as a child grows, \$295. At Barneys New York: 212-826-8900.



Rocking horse has a leather saddle and horsehair tail, \$3,400. From the House of Windsor Collection: 800-433-3210.

The ultimate gift for an animal lover: a miniature live donkey. Potential owners are screened and instructed in care, from \$1,300. At Neiman-Marcus: 800-825-8781.

For more details, see Reader Information

Made for man and child's best friend: Timeless Design's Marianna bed, in 4 sizes, from \$225, call: 206-621-0772; leopard-patterned velvet mattress, \$120; from Thief River Linen: 218-681-3919.



Your kid and his pooch can curl up in a cotton quilt printed with a dog and bone motif, \$105. From George: 415-922-9111.





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Where your brother-in-law will knock over the cheese dip, spill his coffee, and drop his chocolate éclair...twice. Not to worry, our multi-step, hand-rubbed finish resists damage from spills and protects the unique star motif tabletop.)

Where your son will anxiously attempt his first kiss. (He may fall apart, but the sofa will endure with its kiln-dried, hardwood frame and reinforced joints, double-doweled for extra strength.)



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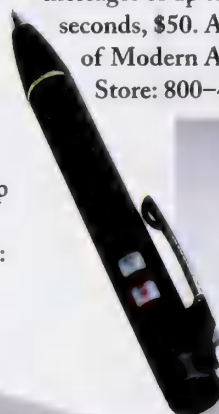


Weighing in at 1.9 pounds, the Sharp ViewCam displays the newest video camera technology with a 4-inch watch-as-you-record screen, \$2,200. Call: 800-BE-SHARP.



You can take it with you. Seiko's new travel alarm clock is 3 inches wide in a magnifying glass-topped case/stand, \$49.50. Call 800-342-8415 for stores.

Make notes two ways with this ballpoint. It has a microchip to record spoken messages of up to twenty seconds, \$50. At the Museum of Modern Art Design Store: 800-447-6662.



We had never seen a stylish address file until this one came across our desks, \$50. At Stimuli: 800-STIMULI.

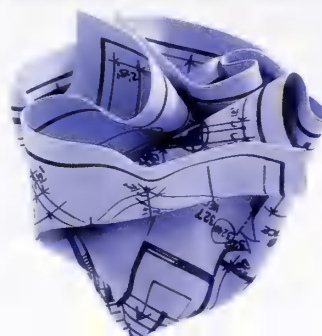


Aluminum boxes for storing pencils and papers are also decorative—with built-in frames for favorite pictures, \$38 and up. From Pina Zangaro: 415-566-9713.



Furnish a tabletop with miniature replicas of modern design's classic chairs, \$95 to \$205. From Vitra Design Museum; call 718-472-1820.

Vinyl blueprint paperweights have been hand-crumpled so no two are alike, \$20. At the Guggenheim Museum Store: 212-423-3615.



Warm blankets from France feel like cashmere but are 100% merino wool, \$125 to \$215. From Garnet Hill: 800-622-6216.

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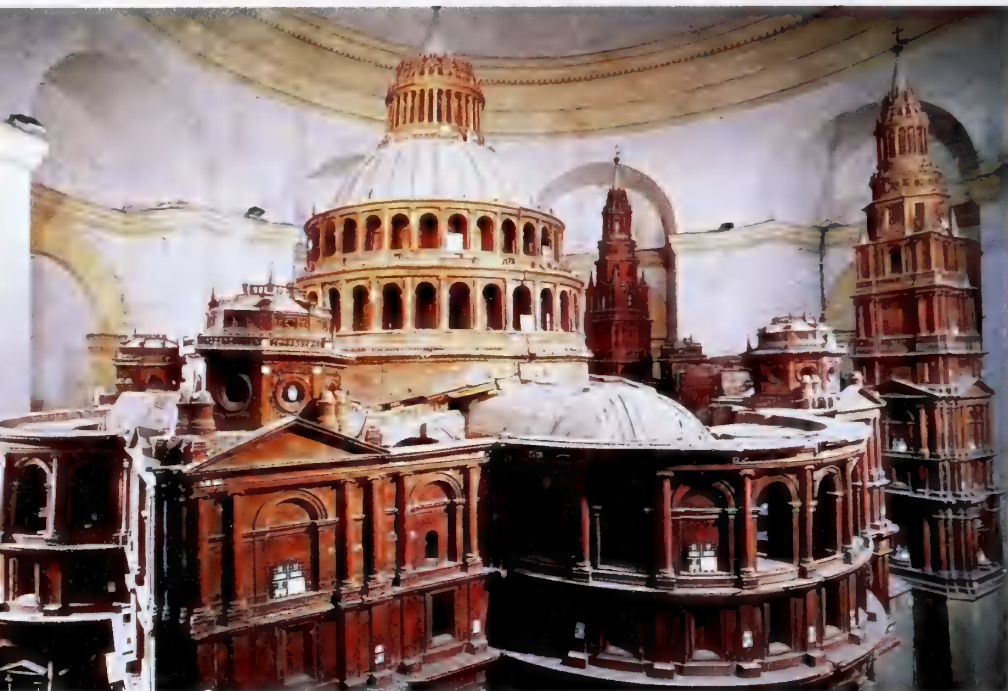


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# Small-scale grandeur



*For house lovers, architectural models have always had allure. Today they are shaped into everything from bookends to humidors*

The 16th-century model of Sangallo's never-erected St. Peter's (LEFT). Made today (CLOCKWISE FROM BELOW): humidor in Inigo Jones style, from David Linley for Alfred Dunhill; model and bookends of William Chambers's Marino Casino, from Irish Georgian Society; Jill Laurimore's bas-relief of Robert Adam's Brasted Place, Kent.

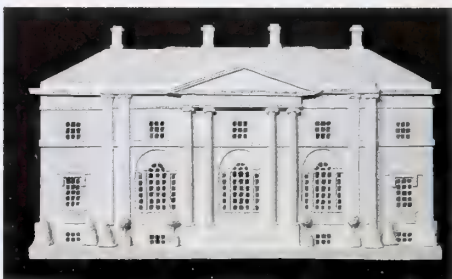
BY JEANINE LARMOTH

**Architectural models** have played important roles for architects and their clients over the centuries, but for many of us they have the eternal charm of the miniature. Today craftsmen are taking the art of model-making one step further, creating useful and decorative objects for the home.

The model "takes us into the middle of the process of achieving something," notes Henry Millon of the National Gallery of Art, who has curated "Italian Renaissance Architecture: Brunelleschi to Michelangelo," opening December 18.

During the Italian Renaissance architectural models were produced by the thousands, in wood, terra-cotta, papier mâché, wax, and even winter turnips. They were made to sell a demanding patron, such as Pope Paul IV, on a new version of St. Peter's; to be presented in competitions; or to give artisans a three-dimensional plan to build by.

Not all models resulted in buildings, of course. Even a name like Palladio was no guarantee a foundation would be dug. Money could run out; someone could change his mind; or, as in the case of the Sangallo design for St. Peter's, Michelangelo could oppose it (claiming the design offered hiding places for scoundrels). If a building were put up, there was no assurance it would stay up, making some models precious records of the past. ■





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# Biedermeier villa

*From a new book on Central European style: an early-19th-century Viennese summer house authentically restored*

BY SUZANNE SLESIN



Built for an Austrian banker in the early 19th century, the Geymüllerschloß has been restored and recently redecorated to its original Biedermeier splendor. ABOVE: One of the formal salons is wallpapered in a scenic Zuber pattern that reproduces an 1806 design called Hindustan. The sofa, armchairs, and side chairs—made of ebonized wood and ornamented with bronze paste lozenges, reliefs, and swan-shaped arms—were made in Vienna by the Danhauser Mobelfabrik in 1815; silk upholstery was redone after what was believed to be the original covering. In the corner, an 1820 Viennese ceramic stove.

The Biedermeier style, born in Austria and Germany in the first decades of the 19th century, has long been an international symbol of unpretentious elegance. Furniture makers such as Danhauser of Vienna combined maple and cherry and other light-colored woods with understated black-lacquer ornamentation. Case pieces often featured architectural motifs; chairs were designed in pared-down shapes reminiscent of Adam and Directoire styles. The result was furniture that is solid and clean-lined.

Long before the word *Biedermeier* became associated with the furniture style, it was synonymous with an attitude that considered comfort and respectability the prime virtues of society. With the development of trade and industry in Central Europe in 19th century, a new bourgeoisie was establishing itself and exerting its influence in cultural and political



In the Geymüllerschloß's main entrance hall (FAR LEFT), a neoclassical niche flanked by wall clocks holds an 1820 Viennese turquoise-blue ceramic stove. CENTER: The symmetrical summer house features Gothic Revival arches, columned veranda, and a copper roof topped with a gold-leaf demilune weathervane. NEAR LEFT: An 1815 Viennese solid and veneered mahogany Biedermeier side chair.



circles. A typical commission of this new elite is the house now known as the Geymüllerschloß, which was built at the beginning of the 19th century as a summer house for Johann Jakob Geymüller, a Viennese banker. The architect was inspired by the garden follies of the time, and he incorporated Gothic and Arabic elements into the design of the eccentric building.

After a century of splendor, the house fell into decay, but in 1945 Franz Sobek bought the property and restored the house and its gardens. He also filled the rooms with his collections of Viennese clocks and fine Empire and Biedermeier pieces, donating the house to the Republic of Austria in 1965.

Recently, under the direction of Christian Witt-Döring, curator at the Austrian Museum of Applied Arts in Vienna, the rooms have been redecorated and the furniture reupholstered to re-create the atmosphere of a Biedermeier house. ■

Architectural moldings, an uncarpeted parquet floor, and a soft gray paint color lend a lightness to the anteroom on the second floor (RIGHT). The suite of stained pearwood and ormolu seating upholstered in emerald silk was made around 1805 for the Empress Maria Ludovica, second wife of the Emperor Franz. A gilt-bronze clock rests on a round French table from 1820. On either side of the settee are gilt-bronze torchères on pedestals that are Viennese, 1820. Flower pictures are actually porcelain plaques.



The yellow drawing room (BELOW) contains a suite of mahogany furniture made in Vienna by Danhauser in 1825. The clocks are part of a collection of 160 Viennese timepieces that date from the 1770s to the 1870s. Sofa is flanked by gilt-bronze torchères. The unusual swagged and tasseled upholstery, a reproduction of the original design, was specially woven in Florence. The carpet is a mid-19th-century French Aubusson.



On the back terrace (ABOVE), Gothic arches frame views of Geymüllerschloß's small garden. The Gothic theme is echoed in cast-iron railing. White garden table is surrounded by painted pierced-metal chairs. A sarcophagus and garden ornament line the edge of the inlaid-stone floor.

For more details, see Reader Information



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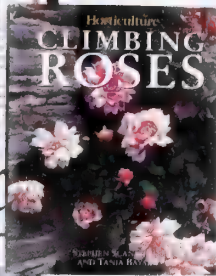
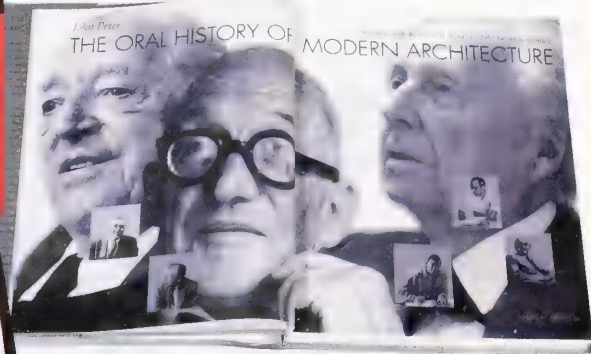
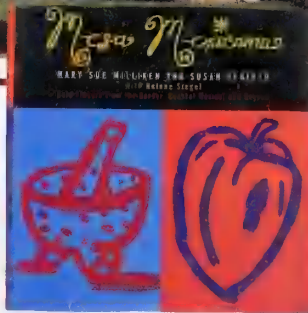
*This Christmas, bookstores are offering an overwhelming array of choices. Our reviewer read dozens to tell you about the best*

BY CECILE SHAPIRO

If every book is a world, as Wordsworth wrote, then this season brings a universe. For architecture buffs, design aficionados, gardeners, and cooks on your Christmas list you will find bright stars here.

Provence is more than Nice and Saint-Tropez, more than the fragrance of lavender, more than fertile fields and craggy mountains. As author Michael Jacobs makes vividly clear in *The Most Beautiful Villages of Provence* (Thames & Hudson, \$40), it is also a place of picturesque old villages, many still unspoiled. To gaze on the evocative photographs by Hugh Palmer is to dream of joining the multiplying numbers of Americans embarking for holidays there.

Although its publishers insist that *London* (Abrams, \$45) is neither travel nor guidebook, I can think of nothing that would prompt readers to set off for that city with less delay. I am not certain which of John Russell's assets prompt this impulse—his unquenchable enthusiasm for virtually everything, his remarkably observant first fifty years in London (augmented by frequent trips in the twenty years since), or his informed and delightful writing



style. He rambles, spins anecdotes, compiles facts in such chapters as "Buckingham Palace," and "After the Great Fire." A potpourri of paintings, drawings, and photographs amplifies the text.

A Tuscan proverb has it that "Man makes the place, and the place makes the man." *Villas of Tuscany* (Vendome, \$85) invites readers into dozens of the alluring places men and women have made in the hills of Tuscany. The authors, Carlos Cresti and Massimo Listri, include interiors as well as facades, gardens, and wall paintings in a huge book (almost 500 large-format pages) of houses built since the 15th century.

Travelers who want to know before they go, even when touring America, will find *Great American Houses* by Virginia and Lee McAlester (Abbeville, \$60) a pleasure. Their essays on 25 masterpieces (illuminated by excellent photographs) are chronologically arranged, beginning with the 1681 Iron >

Christmas bounty, CLOCKWISE FROM TOP: Parterre at Villa La Gamberaia in *Villas of Tuscany*; simple cooking in *Mesa Mexicana*; Mies van der Rohe, Le Corbusier, and Frank Lloyd Wright from *The Oral History of Modern Architecture*; an all-encompassing *Climbing Roses*; *Le Désert de Retz*, an 18th-century garden in France; sumptuous chairs from *Fabrics*.



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Works House in Saugus, Massachusetts, and ending in the same state with the 1937 Walter Gropius house. In between, readers visit the interiors and exteriors of houses that are important by virtue of their architects (Alexander Jackson Davis; the Greene brothers; Frank Lloyd Wright) or their owners (Thomas Jefferson, Mark Twain, Thomas Edison). All but one of these houses are open to the public.

I wish Adrian Tinniswood's book did not have the limiting title *Country Houses from the Air* (Weidenfeld & Nicolson, \$40) because the aerial photographs of forty great English houses are generously supplemented by period drawings and paintings of the mansions' exteriors. Blenheim Palace and Hampton Court are included along with places that may be unknown to Americans. Many are open to visitors.

With *Palladian Style* (Phaidon, \$50), Steven Parissien continues his compelling coverage of 18th-century Britain's residential architecture, which began with an earlier book, *Regency Style*. Neither a mere picture book nor an academic tome, *Palladian Style* is pitched toward those who want to know more than a dilettante and less than a scholar about the style, which interposed symbols of order on a disorderly society. This period had an enduring influence on America's colonial architecture, a matter that will be obvious to anyone studying these illustrations.

Parissien completes his architectural coverage of the 1700s with *Adam Style* (Preservation Press, \$60), often called Federal in this country. The author places Adam's neoclassicism in its turbulent but on the whole prosperous period, describing an approach shared by many of his Georgian peers in the 18th century, among them Thomas Chippendale and Josiah Wedgwood. Your gift recipient will long to return to London to look more carefully at those great 18th-century squares, such as St. James and Bedford, to visit Bath and see the terraces and crescents designed by Adam and his contemporaries.

Calvert Vaux has been gradually emerging from the shadow cast by his partner, Frederick Law Olmsted, with whom he

planned Manhattan's Central Park, Brooklyn's Prospect Park, and other seminal 19th-century greenswards. In *Calvert Vaux, Architect & Planner* (Ink. Inc., \$100), William Alex presents the life and exceptional work of Vaux, who saw his designs as a "translation of the republican art idea into the acres we want to control."

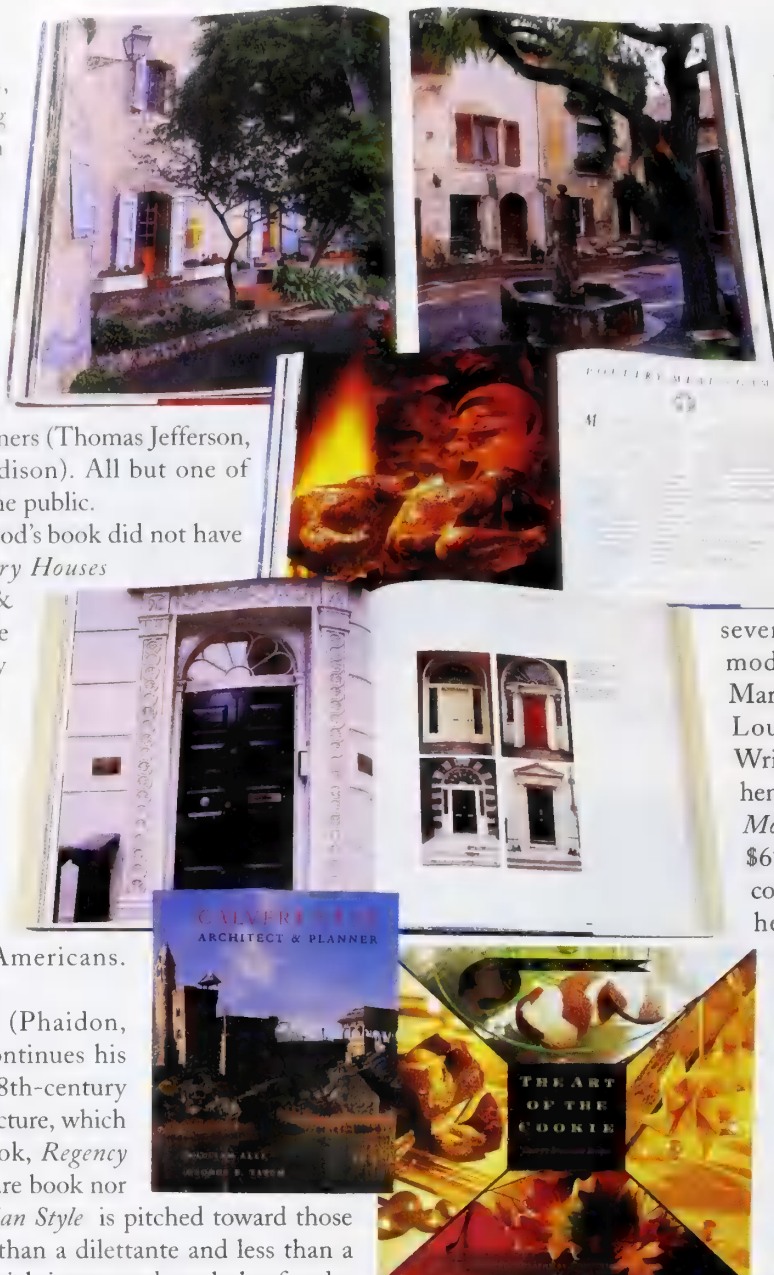
Between 1953 and 1989 John Peter and his colleagues interviewed more than seventy of the world's leading modern architects, including Marcel Breuer, Walter Gropius, Louis I. Kahn, Frank Lloyd Wright. The result is a comprehensive book, *The Oral History of Modern Architecture* (Abrams, \$68). The volume comes with a compact disc that allows you to hear more than a dozen of these architects. Good photographs help readers visualize the buildings, and a guide lists masterpieces all over the world.

Every picture in Lars and Ursula Sjöberg's *The Swedish Room* (Pantheon, \$45) is immensely appealing. Even though the rooms illustrated were furnished between the

mid-17th century and the present, certain characteristics are almost constant, like simplicity. Most of the floors are bare, most of the rooms are underfurnished, whether a mid-18th-century interior influenced by the French rococo, a 19th-century rural cottage, or a 20th-century restoration.

Do you have in your house a wire whisk, a fish grill, or a wire hen meant to hold eggs? Do you remember, perhaps in your grandmother's house, a decorative wire bird cage or a businesslike salad spinner? Such are some of the objects, presented in photographs that capture their often intriguing design, in *Wire* (Abbeville, \$30). Rambling from flea market to elegant shop, from this country to Eastern Europe by way of France, Suzanne Slesin and her colleagues have found dozens of attractive examples of the wireworker's craft.

*Forks, Knives & Spoons* (Clarkson Potter, \$25) by Peri >



FROM TOP: The village of Tourtour in the Var region from *The Most Beautiful Villages of Provence*; roast chicken with herbed salt, *Venetian Taste*; period doorways from *Adam Style*; Belvedere castle in Central Park, NYC, from *Calvert Vaux, Architect & Planner*; more than 75 irresistible recipes for Christmas and the rest of the year, *The Art of the Cookie*.

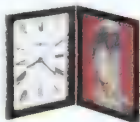




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Wolfman and Charles Gold also spotlights a small segment of material culture. Like Slesin and her crew, the authors are persevering collectors on two continents, but Wolfman and Gold also offer a few recipes here and there designed to encourage the use of cutlery—sardine and lobster forks, cream soup spoons and tea knives—that might otherwise languish.

Of all the materials that surround us, fabric is the most intimate. Whether cotton, linen, wool, or silk, fabric touches our lives constantly; it is what we sit on, sleep on, and wear. It is also the material offering almost infinite variety in design, quality, texture, weight. *Fabrics: The Decorative Art of Textiles* by Caroline Lebeau (Clarkson Potter, \$55) displays an elaborate assortment in stunning photographs, most of them luxurious, most of them European. This lush book makes it easy to learn about historic textile design and to glimpse the changes rung in the near and distant past. But it is not a textbook. Rather, like a good museum exhibition, *Fabrics* offers a chance to revel in a display of outstanding artifacts beautifully presented.

At least one new book every season calls itself a gardening encyclopedia, but few are serious contenders for top honors. *Taylor's Master Guide to Gardening* (Houghton Mifflin, \$60) represents a more ambitious effort: The large-format book with glossy photos aims to become the most reliable one-volume reference resource for American home gardeners, the one to which they will turn for authoritative advice whether they are looking for an overview of garden design, an introduction to growing plants from seed, or details about fertilizing. Although 3,000 species of "the best trees, shrubs, perennials, annuals, bulbs" are included, not every plant discussed is pictured, not every picture earns its space. Still, *Taylor's Master Guide* offers so much—an organic approach to weed and disease control, knowledgeable contributors from all parts of the country—that it should soon become a standard.

Gardeners who read as much for plea-

sure as for information will rejoice in Geoffrey B. Charlesworth's *A Gardener Obsessed* (Godine, \$25). He is a born writer, and a gracefully turned phrase or a laugh-out-loud bit of doggerel makes his new book a page-turner. If you want to know everything possible about gardening with small plants (rock gardening, alpinists), you will not find a better teacher.

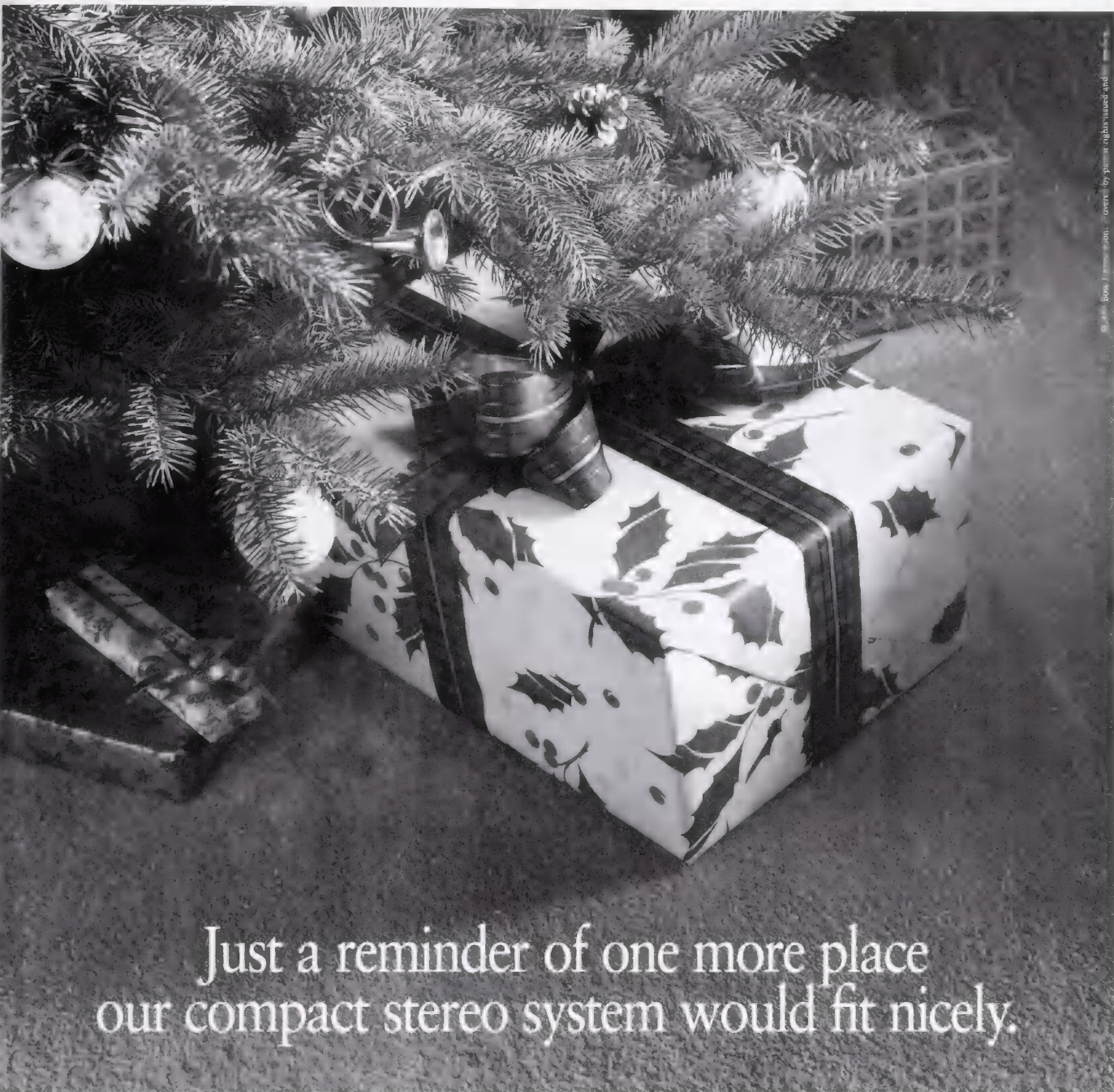
We think of French gardens as formal and English gardens as naturalistic, yet toward the end of the 18th century, on the eve of the French Revolution, the English garden reached France. There, a Monsieur de Monville created an extravagant example only a few miles from Paris that is currently being restored. Its attractions, as shown in *Le Désert de Retz* (M.I.T. Press, \$40), are the mysterious, evocative garden structures known as follies. An otherworldly sense of time past is captured by Diane Ketcham, both in her essay and in her choice of period drawings and recent photographs.

Rose fans will be grateful for rosarian Stephen Scanniello and Tania Bayard's *Climbing Roses* (Prentice Hall, \$30). It details in chronological order Scanniello's choice of the best of these long-caned beauties from among the many he grows as curator at the Brooklyn Botanic Garden's Cranford Rose Garden. New hardy, disease-resistant varieties appear here in words and pictures, as do much-admired old-timers.

If you have ever visited gardens designed by top landscapers you know how impressive their work can be—and how utterly unlike most of our own yards. Many gardeners I know just muddle along, adding something here and changing a bit there. Now John Brookes hopes to remedy the situation with his *Garden Design Workbook* (Dorling/Kindersley, \$16), actually a practical home course in landscape design that includes sessions on design principles and drafting skills followed by a score or so of plans for diverse sites.

When I began looking through Roger Vergé's *Vegetables in the French Style* (Artisan, \$35), I exclaimed, "Aha! Just as I expected." (Continued on page 120)





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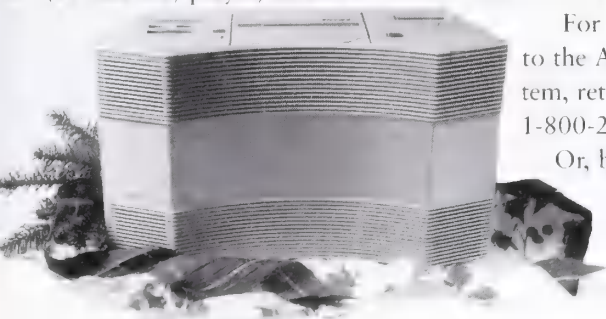
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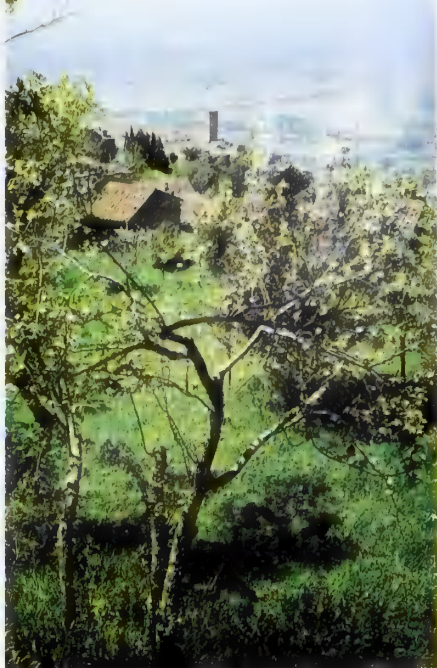
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# Hilltop heaven

*Six Americans see the famous sights of Tuscany, but their favorite is the stone farmhouse they call home for two weeks*



good-naturedly over a million written words would leap the Atlantic to explore instead ancient Italian hill towns.

The plan was that we would take wing every day from our hilltop perch just east of Cortona, smack-dab in the middle of the boot, and glide back in the evening. We would shop for breakfast and dinner in open-air markets, explore local restaurants at lunch, and return to our remote farmhouse to poke over our findings.

We arrived under brooding April skies—Lars and Anne, Clifford and Isabelle, Bill and I—wet and cold but ready to take on our latest assignment.

The oatmeal-colored stone house, set in a grove of silvery olive trees, rose two stories to a roof of terra-cotta tiles speckled with gray-blue lichen. Tall windows looked west over the valley, which was muted each morning by a thin veil of acrid wood smoke. Next to the garden door thick, up-to-our-elbows rosemary bushes buzzed with bees plundering the tiny bluish-purple flowers. Above the house an allée of cypress trees mounted to a tiny clearing where we could see in every direction—rolling wooded countryside broken by swatches of orchard, vineyard, and cultivated fields.

Inside, heavy wooden beams supported the low ceilings and framed the windows set in thick white plastered walls; irregular handmade tiles and polished gray stone paved the floors. >

BY HATSY SHIELDS

**We have read** scores of books together in the past decade, plowing through works by Alexis de Tocqueville, John Updike, Alice Munro, Don DeLillo, and Carolyn Heilbrun, then discussing them over candlelit dinners in our various houses on Boston's North Shore. Last fall, when one of us was offered a farmhouse in Tuscany, we decided to take our reading group on the road. Three couples who had squabbled



An enchanted April in Tuscany, FROM TOP: view of the farmhouse, where the author, her husband, and four friends spent two weeks, as seen from the apricot orchard; eating lunch under the wisteria arbor; buying produce in the market in Cortona, the hill town nearest the farmhouse.





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# ARTE<sup>DE</sup>MEXICO



## *A throng of exuberant Italian kids were kicking balls, combing their hair, swinging neon-colored backpacks*

Big, dark antique cupboards overflowed with books in the living room and with mustard-yellow and green Cortona pottery in the dining room. Our bedrooms were rugless and spare with a few Piero della Francesca reproductions hung on the walls. Everything felt just right for a farmhouse—useful and sturdy.

We always loved returning to our *casa*, even though excursions to medieval marketplaces, treasure-filled churches, and eerie Etruscan tombs plumbed mismatched depths of curiosity among us.

How was it that in so many book discussions, not to mention years of idle chatter, we never caught a glimpse of each other's individual traveling styles? Who would have guessed that one of us would emerge as the methodical general, others as cheerful troopers happy to be led, still others as romantics who occasionally rebelled against the director's fast pace? Our preparations for the trip, however, might have given us a clue, certainly as far as Clifford was concerned. An investment advisor, he plodded through language workbooks, probably memorizing vocabulary words on his treadmill. Cliff, we learned later, puts every nanosecond to multiple use. His wife, Isabelle, an editor and writer, humbled us all by immersing herself in a two-semester Italian course at Radcliffe. Lars, a gentle surgeon, had not focused much on Tuscany until he arrived, at which point he sat down and polished off John Mortimer's suspense story, *Summer's Lease*, set in the parched hills near our village. His wife, Anne, a high school teacher, uncovered Iris Origo's moving diary of the 1940s, *War in Val d'Orcia*, describing a young woman's care of war orphans on farmland just south of us.

My husband pushed aside legal briefs now and then to glance at a guidebook. In February, however, after listening to language tapes for a month while driving to work, Bill greeted me in the kitchen one night with, "Permesso Sig-

*nora, avete un tavolo tranquillo per due stasera?"* (Excuse me Madam, do you have a quiet table for two this evening?)

On our first morning Anne proclaimed, "Assisi today! I've been longing to see Giotto's frescoes of St. Francis's life in the Basilica di San Francesco." There would be no denying Anne a view of her 12th-century saint preaching to the birds. "And then maybe we could dip south to Deruta," suggested Isabelle, reading the guest book crammed with recommendations. "Everyone seems to have loved the majolica workshops."

Cliff bent for a closer look at the Michelin map sprawling on the kitchen table. "Do-able!" he decreed. And to me just joining them, he said, "Why don't you go and dress so we can get this show on the road?"

"But there isn't a drop of hot water in the bathroom," I shivered. Cliff had taken charge of house maintenance. "I can't leave the furnace on all day," he told me, although it was just 9:30. The car heater would provide the only warmth that day.

As we approached Assisi from the plains below, the monumental Basilica, begun in 1228, was an awe-inspiring sight. And so was the parking lot overflowing with tour buses. Italian schools were on vacation and had funneled every one of their students into the tiny Umbrian town that day. Or so it seemed. We entered the ancient gates in a throng of exuberant Italian kids kicking balls, combing their hair, swinging neon-colored backpacks.

Giotto's frescoes line both sides of the nave of the massive church, an echoing, gloomy space. By eavesdropping on a brown-robed Franciscan friar lecturing to two dozen English schoolboys, we followed Francis's path to sainthood as depicted in the 28 brilliantly colored scenes above our heads.

Bill, who had descended without us into St. Francis's musty tomb, emerged with a crush of fellow pilgrims and warned, "A must-miss, unless you >

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## Bill and I looked for the spot where St. Francis of Assisi had stripped off his clothes and renounced earthly possessions

have a thing about the New York subway." Just as well to move along, because Cliff was already disappearing up the steep, winding lane, looking for a sandwich shop in the main piazza. Instead of lunch, Bill and I opted to zigzag up and down the narrow stone staircases, looking for the spot where Francis had stripped off his clothes, renounced earthly possessions, and set off into the wilderness. We could imagine the scene perfectly in these unchanged streets.

The road to Deruta soared along cypress-lined ridges and sank into steep valleys terraced with budding vineyards. The delicate mauve grape leaves were just beginning to unfurl, but bright red poppies, deep purple irises, and waist-high buttercups flaunted full dress along the roadside. We snatched glimpses of remodeled country estates tucked into the hills (Umbria is now considered a chic retreat for well-heeled Romans) and, far below, we could trace the twists of the murky Tiber River making its way to the Tyrrhenian Sea by way of Rome.

At the Ubaldo Grazia factory in Deruta, owned by the same family for 500 years, we watched potters mold, shave, and refine damp clay shapes for a first firing. On the second floor, a room full of artisans painted traditional burnt orange and bright green motifs as well as modern designs on plates and cups that would be fired again to create the famous majolica finish.

Our house glowed through the fog that night when we returned. It was not warm, but it was welcoming. Alba, the housekeeper, had left a chicken roasting in olive oil, garlic, and rosemary; a vat of pasta with *porcini* sauce; and a deep dish of sweet, creamy *tiramisu*. Isabelle slid in a tape of Puccini's arias, Lars lit a fire, Bill pulled corks, Anne tossed the salad. We could have used mittens and hats, but as the evening wore on the penetrating cold seemed to matter not at all.

Each morning, under Cliff's insistent prodding, we set out promptly at 9:30 in

our two small rented cars. From single-lane roads winding through sheep pastures, tobacco fields, and vineyards, we scanned the horizon for the next hill town—a high jumble of tall stone blocks ringed by a medieval wall and crowned by a slender bell tower. After several days these ancient towns began to run together, as did their narrow streets, lined with tiny shops selling pottery, *gelati*, and olive oil, all leading up to the central square where handsome 14th-century public buildings are still serving the townspeople. Yet each town charmed us differently.

In Gubbio, we hiked up rain-slick lanes past an immense substructure of arches that supports the town on the abruptly rising hill. At noontime we were amazed to see teenage boys riding the town hall's huge cast-iron bells, like cowboys on broncos, seven stories high in the campanile. The day was bright even though drizzle fell on the crowded square. "Just like a Prendergast print," said Isabelle, "with all the different-colored umbrellas, floating up and down the graceful staircase."

Fully prepared to dismiss the tourist appeal of San Gimignano, we were, instead, intrigued by the fourteen towers still dominating the skyline. There once had been 72—all built by noblemen; the wealthier the man the higher his tower. The way to see this town is with your head thrown back. Not Anne. Rummaging in a painter's bin of watercolors, she found four tiny paintings—Tuscan hills in soft greens and fortified mouse-gray towns. When the artist finally returned to his easel and collection (from an afternoon nap?), Anne negotiated with hand gestures and a smile.

In Pienza we picnicked on pecorino in the exquisite central piazza, a blazing sun beating down on us at last. In Montepulciano we dutifully bought *Vino Nobile*, a regional red wine and one of Italy's best, so we were told. In Sansepolcro we paid homage to *The Resurrection*, Piero della

Francesca's most famous fresco, painted in 1463.

Sienna, the glowing city of pink brick, evoked the most vivid reactions from us. In the beautiful, open piazza del Campo (the main square), we could almost hear cheering spectators of the famous horse race, the Palio, run twice every summer. The tall, narrow houses are as densely packed as they were in 1348 when the plague wiped out a third of Siena's population. "Can you imagine?" Lars asked quietly, the best equipped to envision the devastation.

As we walked into the cavernous Duomo, a cacophony of black and white marble stripes begun in 1196, Cliff was reading a guidebook: "This says an hour and a half, but I think we can wrap it up in twenty minutes." Wagner, I remembered, had been so moved by the cathedral's beauty he burst into tears on entering. But he probably did not have the Etruscan tombs and Hannibal's battlefield to check off his list that day.

Our feet seemed to grow heavier as the sun grew warmer. Why rush off to look at more doe-eyed Madonnas? We decided to hunker down at home. Bill strolled out to the tiered garden to sketch the cascades of spirea spilling over the low stone walls. Isabelle lolled under the wisteria arbor to write postcards. Even laundry was a treat because we hung our clothes to dry in the apricot orchard. And while Cliff refused to succumb to anything as indulgent as an Italian nap (a two-hour event with the shades down), he did nod off once or twice in a lawn chair.

In all fairness to our relentless shepherd, I cannot think of a single moment of our hill-town romps I would give up. In fact, without a ringmaster in our midst we might still be at home trying to slog through Dante's *Divine Comedy*. That would be no way to see Tuscany. ■

*Hatsy Shields, who lives just north of Boston, writes frequently for House Beautiful from home and abroad.*



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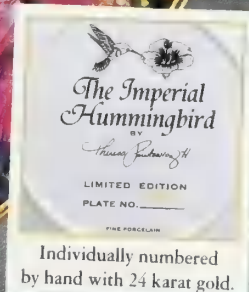


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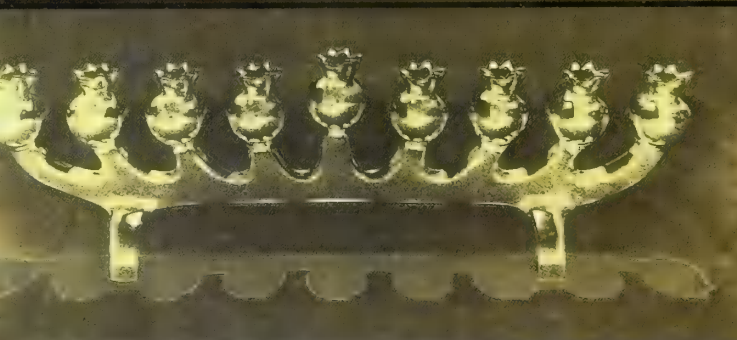
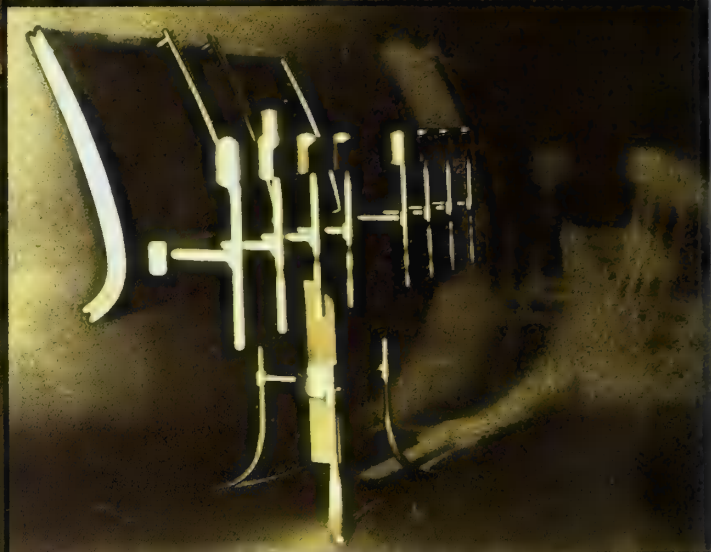
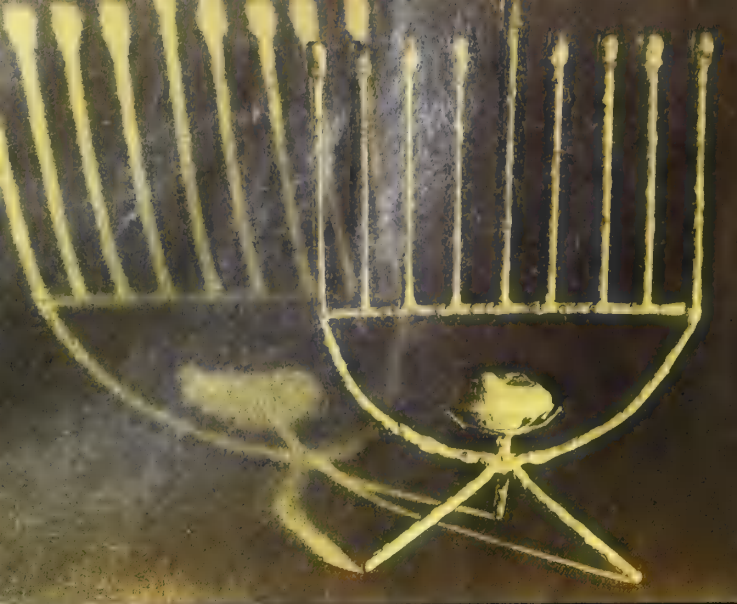
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# Miracle of light

*To celebrate the ancient Jewish festival of Hanukkah, candles are burned in a special candelabrum or menorah. Here is a sampling of the artist- and artisan-designed menorahs available today*

BY CARA GREENBERG

**The distinctive** nine-branched menorah is one of the most cherished ritual objects in a Jewish home. It is lit during the eight-day Hanukkah holiday (beginning this year on November 27 at sundown), which celebrates a victory for religious freedom and a subsequent miracle.

Over 2,000 years ago a small army of Jewish farmers-turned-soldiers vanquished the much larger forces of King Antiochus of Syria, who tried to suppress Jewish worship in the land of Judea. When the Jews were ready to rededicate their temple with an eight-day celebration, only one day's supply of oil was found to have survived the war's destruction. Yet miraculously, the menorah kept burning for all eight days.

During Hanukkah one candle is lit on the first night along with the *shammas*, a special candle to light the others. One more flame is kindled each successive night and there are holiday songs, games, gifts, special foods, and parties. ■



ABOVE: This clean-lined silver-plated menorah, \$450, is from Christofle. OPPOSITE, CLOCKWISE FROM TOP LEFT: Linda Gissen's graphic design in oxidized bronze, with attached clay oil lamp, \$400, from the Jewish Museum, New York. Nontraditional (because all candles are not on the same level), Ries Niemi's black wrought-iron menorah has applied leaves; \$195, from the Jewish Museum. Over 100 parts, primarily of nickel-plated brass, synthesize engineering and ritual, \$3,600, from Drenttel Doyle

Projects. A reproduction of an 18th-century Austrian design of sterling silver and vermeil, made in Portugal for Michael Strauss Silversmiths, \$5,500. Robin Nicholls's silver Willow menorah at the Jewish Museum suggests trumpet keys, \$3,900. Israeli sculptor Oded Halahmy uses the pomegranate, an ancient metaphor for love and hope, in his cast-aluminum menorah, \$400. Textured clear glass, handblown into molds by artist Joel Bless, evokes the hills surrounding Jerusalem; \$125, from the Art Institute of Chicago.



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decorating

# By the light of the tree

**It appears** that one of the things I have in common with Dee Hardie of Thornhill Farm is a delight in sitting down at the end of the day during the busy holiday season with only the lights of the Christmas tree for company. Christmas trees are magical memory banks, and I, like Dee, find in their mysteriously lit depths all sorts of connections to family and friends and special times from days gone by. That is probably why this holiday is such a cornucopia of tradition, why so many of us struggle to keep it as close to Christmases past as life permits.

But new happenings can produce new traditions, and I think we may have begun one last year. I've always loved decorating the house for Christmas and the tree is, of course, my masterpiece. But last year an unexpected group of "decorators" took over my tree.

It all happened because our daughters, Amy and Lauren—now out of college, working in New York, and with an apartment of their own—asked if they could bring some friends over to help trim the tree. Their friends, like ours, are a varied lot: male and female, married and single, Christian and Jewish,

straight and gay, and have arrived in Manhattan from places as far off as Russia and as near as Brooklyn. Some came with the confidence of having trimmed trees for years, others arrived with the timidity of the uninitiated. But a bowl of chili and a bottle of beer soon had everyone relaxed and ready for the task.

The tree was done before we knew it, daughters and guests were out the door, my wife, Jane, was getting ready for bed, and I settled down for my special time alone before the lighted tree. After a critical adjustment or two—How could they be expected to get it perfect the first time?—I had memories just hours old to add to my store.

Memories of my daughters' friends astonishment, amusement, and laughter over the number of boxes and bowls of ornaments set out for them to hang; memories of my daughters' stories as they explained and interpreted our Christmas traditions to their friends. Jane wondered what was taking me so long to come to bed, but I was savoring a father's comfort in the newfound knowledge that many of the traditions he cherishes will continue even after he has put up his last tree.

*Louis Oliver Grop*

EDITOR IN CHIEF



# Green glory

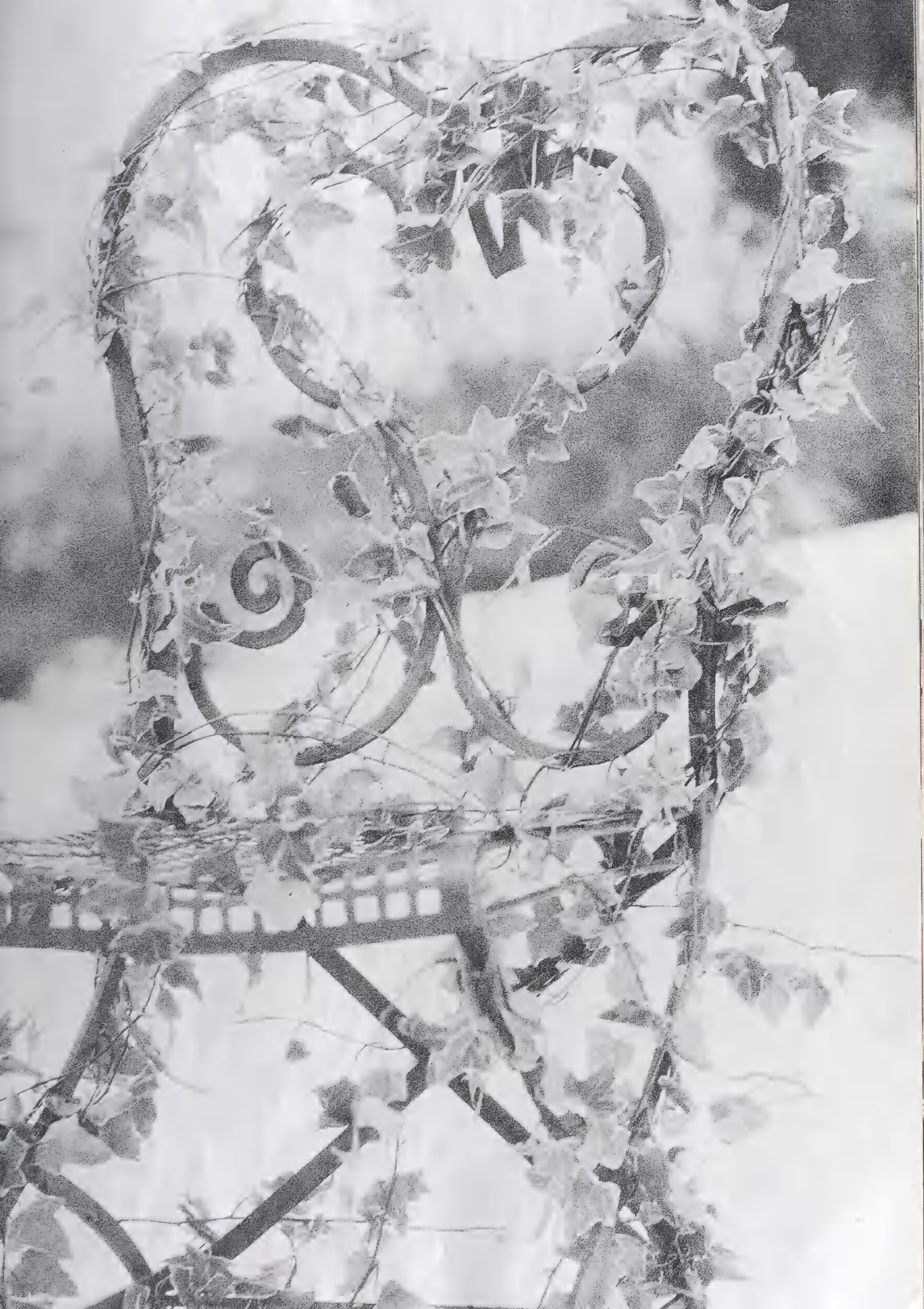
**When Mother Nature meets Father Christmas it's easy to bedeck and bedazzle, say the floral designers who offer an inspiring grab bag here**



BY DARIAN DIZON PHOTOGRAPHY BY SUSIE CUSHNER  
PRODUCED BY SARAH KALTMAN AND CAROLYN SOLLIS

When it comes to seasonal decorations, only the Christmas tree is sacrosanct. After it's trimmed in your usual, favorite way, tradition can take a holiday. House Beautiful has a new idea for this year: Bypass the spangles and glitter for something natural—a bit of greenery, some dried mosses and cones. We would suggest just a flourish of ribbons and ornaments. For an outdoor fantasy, we set a table with a moss cloth designed by decorator Victoria Hagan—an “organic sculpture” from Bardin Palomo, floral designers—and added an urn covered with glued-on boxwood from Forever Flowers. Scroll-back chairs, Treillage. Roman garden pedestal table from John Rosselli. OPPOSITE: The natural look can be as easy as twining ivy around an iron garden chair; use fabric tendrils indoors.







The quintessential way to display Yuletide fruits is simply in a bowl (RIGHT). But they can also add a sweet fillip to centerpieces and garlands,



such as this rectangular lady-apple wreath (ABOVE) tempting Clydesdale stallion Albion. Created to be fragrant as well as beautiful, the wreath from Blue Meadow Flowers is a heady mix of bay leaves, blue spruce, and eucalyptus berries.



"Christmas isn't all red and green; think 'natural' as well," says designer Denise Oppizzi. She made the sashed magnolia-dogwood wreath (BELOW) for this window arch. Nice and easy, too: the pinecone balls below it



(LEFT), created by Flowers Forever. To copy them, first snip off cone tips, then glue around Styrofoam shapes, bottom-end out.

For more details, see Reader Information



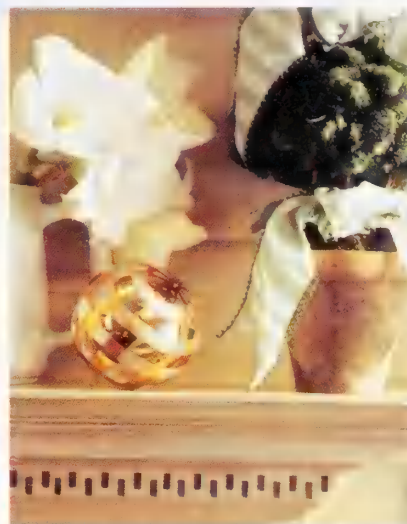
Studded with mandarin oranges and pomegranates, floral designer Michael Mitrano's wreath (BELOW AND RIGHT) has that Renaissance sumptuousness,



especially when displayed with heirloom silver. The base is flat eucalyptus leaf; privet and pepper berries were added for color and texture. "Anything unexpected is especially evocative," says Mitrano, of Blue Meadow Flowers.



Ribbons and ornaments—plain or fancy—can spice up a holiday still-life. This manteltop tableau of topiary and amaryllis (BELOW) needs no more gilding than a golden globe and big bows. Reindeer-moss topiary by



Lexington Gardens. Plaid ornament, Treillage. LEFT: A setting of transferware is reflected in a mercury-glass ball with satin streamers. All ribbons from Hyman Hendler.







# Jubilant cottage

**Small but hardly humble, Dennis Rolland's stone house in Pennsylvania greets the Yule with glowing opulence—and a welcome fit for three kings**

BY JUNE KURT  
PHOTOGRAPHY BY  
LIZZIE HIMMEL  
PRODUCED BY  
CAROLYN ENGLEFIELD

It's a bit of a trek through the snow from the country road, where you park, back to Dennis Rolland's weekend cottage. Something about the way it nestles against the hillside under bare trees brings to mind thoughts of *Hansel and Gretel*, or *Amahl and the Night Visitors*. But once inside, surrounded by the drama of lustrous velvets, vivid rugs, and shimmering taffetas, you change your tune. This is what might have resulted if Good King Wenceslaus had followed that shivering peasant home and simply moved in, silks, gold-leaf plates and all.

When New York designer Dennis Rolland discovered the retreat more than two years ago, the fact that it had but two bedrooms and one bath was no drawback. "It's perfect for me—cozy, manageable, and it limits me to only two guests!" he says. But for Rolland, country life hardly meant embracing the rectitude of early Pennsylvania farm style, though here and there a rustic mirror or set of maple chairs speaks of such things. Known for a style of exuberant opulence ("I think I was a Venetian in my past life"), he filled his small rooms with the late-19th-century American pieces he has collected and dressed



up in luxurious European fabrics. "I have to have rich colors and patterns around me," he insists. "I think I was imprinted at an early age by my great-grandmother's overstuffed Victorian parlor."

A trip to St. Petersburg was another influence. Touring the city's palaces, Rolland was impressed by windows treated with sheer white fabrics crowned by luxurious swags. When he came home he translated that look to his cottage dining room. Both the window and the sliding door are topped with vibrant coral-red taffeta looped below rustic beams—a happy, theatrical stroke.

Christmas has always been a time of enchantment for Rolland. "When I was a little boy," he recalls, "we'd go to bed on Christmas Eve in a house completely devoid of Christmas. But when we woke up, everything was transformed. There stood the lighted tree, the presents, wreaths, candles. I thought it absolute magic." These days Rolland starts a bit earlier than his parents did, seeking out a blue spruce ("It turns so silvery with white lights") to hold his collection of charming old ornaments. Mantel and mirrors bristle with boughs. "The more, the better!" he says, believing that "wherever you look, every vista should be as pretty, as composed, as every other." Then light the fire and let it snow. And should a weary king knock at his cottage door in the storm, Rolland will be ready.

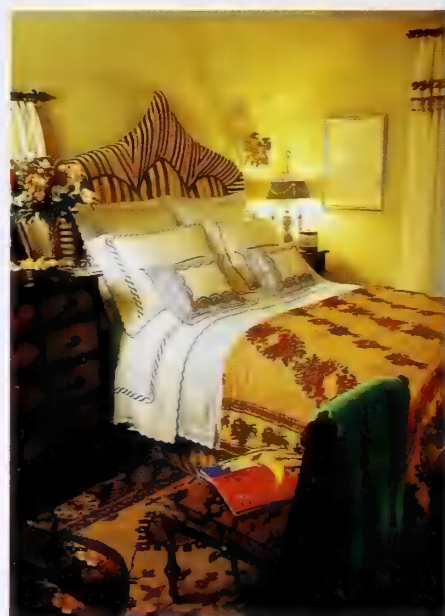
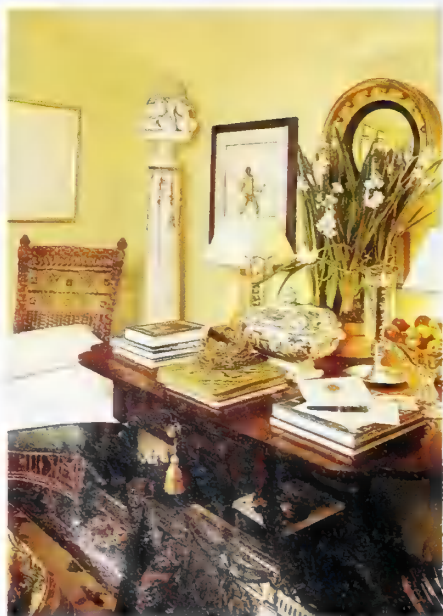
Originally the springhouse for a farm, the 1703 structure had already been comfortably domesticated when New York decorator Dennis Rolland moved in, allowing him to gather layers of rich pattern round his hearth: leopard-printed velvet on an 1870 chair (OPPOSITE) and, by the tree, a needlepoint bellpull stitched into a velvet chair. In his compact living room, Rolland went all-out for a tall blue spruce, then mercilessly thinned its branches, the better to show off his collection of antique ornaments. ABOVE: Deep red sofa in chenille was made for one of Rolland's showhouse rooms.





Dennis Rolland and his cottage, TOP. CENTER, FROM LEFT: Wooden deer wears a holiday crown. Windowsills invite floral still lifes. BOTTOM, FROM LEFT: Wicker with mahogany in the master bedroom; in the hospitable dining room: extravagant striped velvet headboard designed by Rolland. OPPOSITE: Dining table draped with sumptuous upholstery tapestry by Quadrille.

For more details, see Reader Information









# Moonstruck

**Dreaming of a white  
Christmas, Marston Luce stocks  
his Washington, D.C.,  
antiques shop with pale, alluring  
objects of desire**

BY CHRISTINE PITTEL

PHOTOGRAPHY BY LIZZIE HIMMEL

PRODUCED BY DARA CAPONIGRO

**Anticipation builds** as the line of eager customers stretches farther and farther down the sidewalk. Suddenly, the wait is over. The paper peels off the windows, the door opens, and the Christmas season at Marston Luce begins. All year long, Luce has been tucking aside rare and unexpected treasures for this moment, and now the shop is filled with the serene shades of a forest after a snowfall. Everything is white or green or rustic wood—the cool marble urns, the painted pie safe, the boxwood garlands, the straitlaced pine mantel. The only flash of red and blue and yellow comes from the exuberant painted tin and wooden ornaments festooning the tree.

“I wanted to illustrate the appeal, freshness, and versatility of white by bringing together a medley of 19th-century American and Continental antiques, decorative objects, painted furniture, and architectural elements,” says Luce. An elegant painted louver in the shape of a fanlight hangs over the mantel. A triangular louver, painted green, suggests an abstract pine tree. Just-opened narcissus blossoms scent the air and white gourds spill out of a creamy Leedsware platter. Above it all, a primitive folk-art angel hovers, wearing a vintage child’s dress of delicate lawn, with two painted white Victorian brackets for wings. She presides over a singular shop and a glorious holiday, wishing everyone comfort and joy.

Luce avoids conventional Christmas items:

There is no tinsel or plastic in sight. **CLOCKWISE FROM TOP LEFT:** A carved wooden wreath between a pair of 19th-century French candlestick lamps. A white marble urn sprouts narcissus. Folk art angel. A birdhouse, ready to be wrapped, on a pine table in front of a Swedish chair and the elevated Christmas tree. Bay leaf topiary trees and potted sunflowers march across the mantel.

Queen Anne’s lace lightens a wreath perched on a dress form between two hat molds. Painted tin and carved wooden ornaments decorate the tree. **CENTER:** A metal cornucopia vase holds narcissus on a country table set with handsome Leedsware.

For more details, see Reader Information









The kitchen, where the family gathers for Christmas breakfast. Nancy McCabe was inspired to collect hen-shaped casseroles when she began raising bantams. OPPOSITE: Garden designer McCabe added this at-home greenhouse.



# Festive farmhouse





**Christmas traditions for a young Connecticut family are pure and simple: a table laid with special holiday plates, evergreens from their woods, and a tree hung with ornaments made by the children**





BY ELIZABETH H. HUNTER  
 PHOTOGRAPHY BY JEAN KALLINA  
 PRODUCED BY CAROLYN ENGLEFIELD

**Some houses look better** at Christmas than at any other time of the year. They seem to need a forest of evergreens and a tree smothered in expensive ornaments to give them warmth and color. But houses like Nancy McCabe's, always cozy and inviting, don't require much to get into the holiday mode. "I don't just do up my house at Christmas," says

McCabe, a garden designer who lives in Connecticut with her husband, Spalding, and their two sons. "My environment means everything to me, and I work on it all year." Come December, McCabe decorates a tree with strings of cranberries and ornaments made by her children, hangs a couple of wreaths, weaves a garland for the kitchen cupboard, brings in narcissus from her greenhouse, and she is ready.

Built in 1790, the McCabe farmhouse has simple, well-proportioned rooms which she decorates the way a quilter puts together patchwork: She takes seemingly disparate pieces and

Christmas at the McCabes, CLOCKWISE FROM TOP LEFT: *bûche de Noël*, made every year by Linda Opiperi, a chef and a friend; a rosemary tree and a string of red peppers in the kitchen-dining room; Christmas tree and pots of narcissus in the living room; McCabe outside her evergreen-swagged door.





works them into a lovely whole. In the living room, for example, the Early American ladder-back chair, a Louis XVI bergère, and the painted table with leaf motifs are held together by a palette of muted pinks and reds, colors taken from the needle-point carpet with paisley designs. (McCabe believed the carpet was English, but her friend Bunny Williams, a decorator, thinks it's Russian.) McCabe created the valances from old linen and trimmed them with antique French petit point and red cotton from a dress her mother made for her when she was a girl.

The table in the kitchen-dining room is set for Christmas

with bits and pieces that all work together: red-bordered cloth and napkins that McCabe's grandmother always used at Christmas, hen-shaped Staffordshire casseroles, brilliantly colored modern glasses (bought this year), red- and green-bordered plates. Copies of old French faience, the plates come out on festive occasions. The McCabes change the way they celebrate from year to year, but two traditions never alter: They always use the French plates, and Spalding's mother always spends the night before Christmas "so she can be here early in the morning when the boys open their presents," says Nancy McCabe.

CLOCKWISE FROM ABOVE LEFT: A garland of princess pine and pepperberries swoops across the open shelves of the kitchen cupboard where McCabe keeps her collection of English porcelain and creamware and French and Portuguese faience; an auricula Wesley drew as a present for his mother a couple of Christmases ago; Wesley and Sievert with their dog Polly.



# A new leaf

**Why not give bells and Santas a rest this year  
and think up a new motif for your Christmas decorations, gift wraps,  
and cookies? We just looked out the window for ours**

PHOTOGRAPHY BY ZEVA OELBAUM







A white-and-gold scheme is serene yet rich for this season's trimmings. CLOCKWISE FROM ABOVE LEFT: Papier-mâché decorative bowl; gold-tied package with whimsical leafy gift card; leaf-shaped iced sugar cookies tucked into a box lined with hand-cut parchment paper; glitter-edged ribbon with leaves attached; white wrapping paper stamped with gold leaves; sugar cookies gleaming with edible gold leaf.

FOR INSTRUCTIONS, SEE PAGE 121









In the main living space (FAR LEFT), the owner kept the existing green ceiling trusses; the concrete floor was improved by waxing. LEFT: A silver tip Christmas tree wears strung crystal beads, stars, glass balls. ABOVE LEFT: Antique glasses and garage-sale silverware. ABOVE RIGHT: In the background, an inverted egg-laying stall holds ceramic pears by Michael Turrigiano.

# Dynamite studio

**Home is where the art is for ceramist  
Richard Carter. He used to have a separate  
studio and house, then he found a  
better work space—big enough to live in**





BY TESSA SOUTER  
 PHOTOGRAPHY BY JON JENSEN  
 PRODUCED BY JODY THOMPSON-KENNEDY

**The studio of ceramic artist** Richard Carter makes you think of that old warning that you can't make a silk purse out of a sow's ear—because he has proved that you can. Carter's old dynamite-storage building on an unappealing stretch of the Napa River was "just a huge tin shack with hideous fluorescent lighting and aluminum windows." Since then it has become not only a studio and school, but a home to Carter. Filled with a mixture of antiques, friends' donations, and lucky finds—including the carved legs Carter salvaged from a huge table floating down the river—it bears no resemblance to its former self.

Interior walls have been added and huge canvas drop cloths hung to serve as room dividers. Carter's sculptures are everywhere, including his own AIDS memorial with broken urns (the holes that symbolize escaping souls were inspired by the Native American Mimbres tribe). His commercial work includes a successful line of ceramic gourds, wall tiles, and raku-fired spheres in different sizes. Both the commercial and the personal will be on display from Thanksgiving on, when the Christmas decorations go up and Carter and fellow ceramist Michael Turrigiano hold an open studio by appointment. Just don't go expecting Napa as Provence, with vineyards, distant mountains, avenues of plane trees. The best views in this industrial corner of the famous valley are all interior.

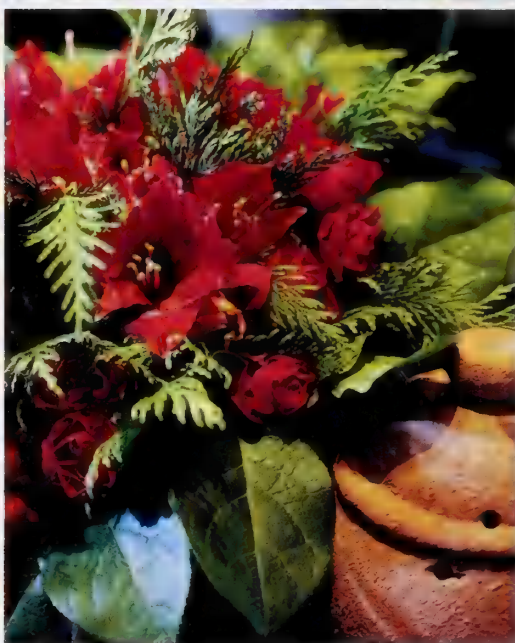
Disparate elements blend beautifully in the kitchen area (RIGHT), such as the corrugated metal wall with its set-in wood-framed window, and the US Range steel cookstove next to an old butcher block. The countertop is just glued-up two-by-fours on old pipe supports. TOP: Potter Richard Carter at work. ABOVE LEFT: After the bisque firing stage. ABOVE RIGHT: One of Michael Turrigiano's classical constructions in progress.

For more details, see Reader Information









# Naturally chic

**The breathtaking boutique of Paris floral designer Christian Tortu at Takashimaya in Manhattan**

BY LISA W. WALSH PHOTOGRAPHY BY THIBAUT JEANSON  
PRODUCED BY CAROLYN ENGLEFIELD

We can all learn from the way this Parisian uses plant materials at Christmastime. CLOCKWISE FROM ABOVE LEFT: Ceramic pears are nestled in a variegated holly and grapevine basket. Live trees create a background for a bowl filled with dried poppy heads, hydrangea, and eucalyptus berries. Amaryllis, red roses, lemon leaves, and cedar greens combine in a simple holiday bouquet. Red pepper berries glow on a vine wreath; behind the wreath, Provençal lavender wands are woven with pink ribbon. OPPOSITE: The shades of the chandeliers hanging over the atrium boutique are paved with rose petals.

For more details, see Reader Information

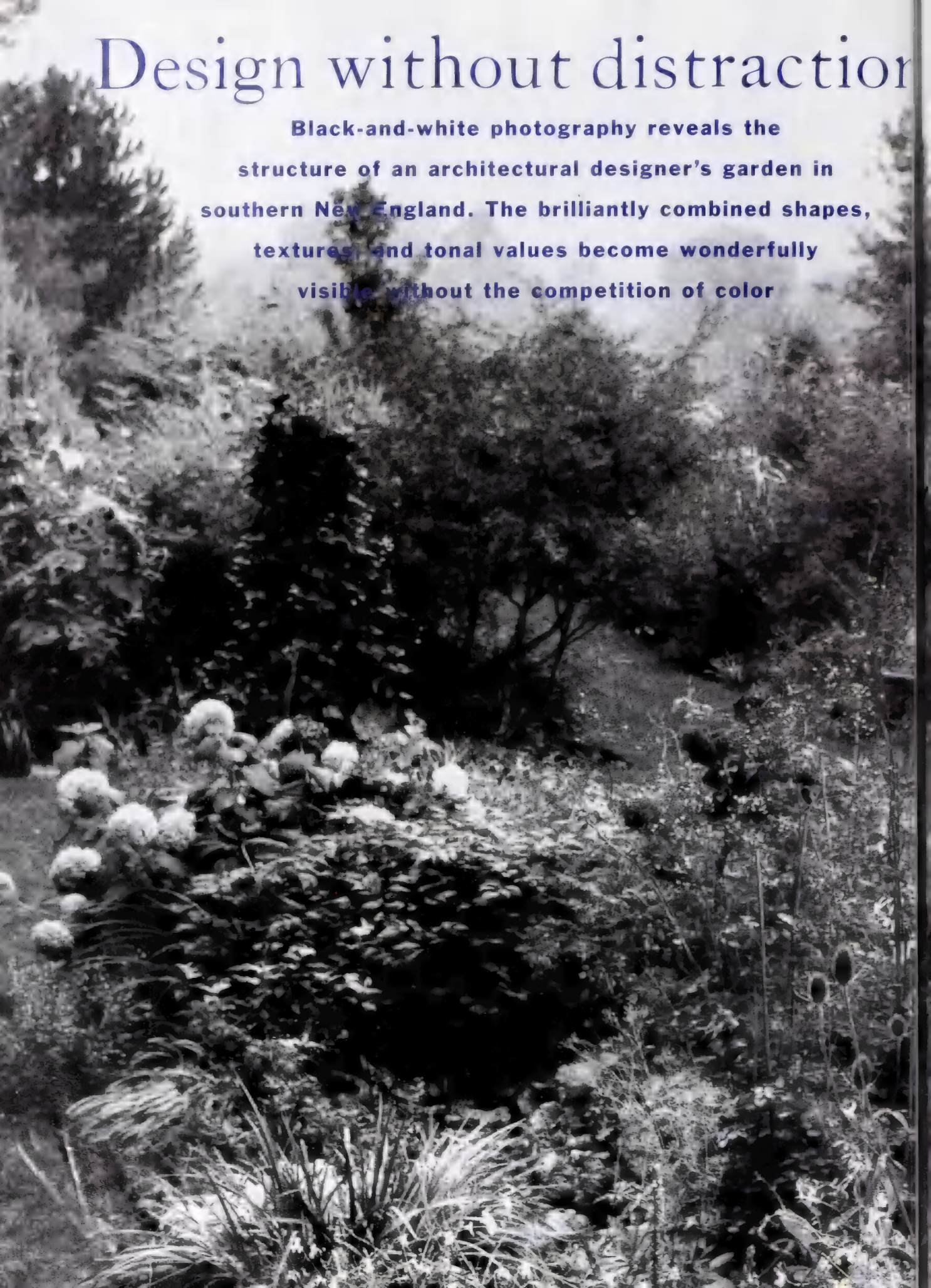






# Design without distraction

**Black-and-white photography reveals the structure of an architectural designer's garden in southern New England. The brilliantly combined shapes, textures, and tonal values become wonderfully visible without the competition of color**







An exuberant garden divided into rectangular beds filled with perennials, annuals, shrubs, and vines is punctuated by a turn-of-the-century shingled garden folly. The tree silhouetted against the folly roof is *Chamaecyparis obtusa fastigata*. In the left foreground, goat-beard (*Aruncus*), Siberian iris, and tinsel (*Dipsacus*) show their pronounced shapes. Behind them, the rounded heads of *Hydrangea arborescens* 'Annabelle' flourish.





The gate from the work area (LEFT), which contains large cold frames and nursery beds, leads to the display garden. Trumpet-vine (*Campsis*) arches over the gate. Plume-poppies (*Macleaya cordata*) soar vigorously on the far right. BELOW: In the garden's center, ambrosia—a nice name for ragweed—thrusts its spikes in front of the hydrangea.

BY CECILE SHAPIRO

PHOTOGRAPHY BY ERICA LENNARD

Unlike most residential gardens, Peter Wooster's in rural Connecticut announces firmly that it is not merely a view from the window or an extension of the living room, but rather an independent creation standing on its own at a distance from the house. The architectural focal point is a wooden umbrella-roofed folly from a dismantled 19th-century house. Straight grass paths move the visitor through a series of long beds, each closely filled with an impressive variety of plants including perennials, annuals, shrubs, vines, even cacti and trees.

Wooster, an architectural designer, delights in tall plants, which give his well-manicured beds their unique strength. Tall dahlias with interesting faces look out at odd intervals; *Hemerocallis altissima* reaches seven feet, an unlikely height for a daylily. Common plants such as teasel (*Dipsacus*) and goat's-beard (*Aruncus*) compete for attention with hyacinth bean vine (*Dolichos lablab*) and lofty grasses like *Miscanthus sinensis* 'variegatus.' Purple cone flower (*Echinacea purpurea*) has its petals plucked when they fade to the dusty gray-pink that can make them look woebegone, allowing the orange-brown centers to glow on until frost.

The single most important element in the garden, according to Wooster, is the greenhouse—not actually within the maze of beds. It allows him to start seeds from many sources—from commercial suppliers to specialist organizations such as the Hardy Plant Society in Britain. He seeks out lusty wildflowers, including annuals or perennials not hardy in southern New England. Tender ornamentals like the flowering maple (*Abutilon*) are brought into the greenhouse to spend the winter, and are then planted out in the garden again when the danger of frost is past in spring.

In this way Wooster usually has sturdy specimens rather than first-year seedlings at hand, and in quantities that might otherwise be prohibitively expensive—if some unusual specimens were available at all. When plants grow too large for greenhouse winters, he may take cuttings to propagate new clones for the following year. Like most people who plant from seed, Wooster finds that multiplying plants eventually create an oversupply. He often gives his surplus to charitable fund-raising sales, but he also provides friends with copious leftovers.

Maintaining an ambitious garden and greenhouse from seed to planting takes constant vigilance. Wooster keeps computer and notebook records, and spends time caring for his garden almost every day. He also has a helper, trained at Longwood Gardens, who comes in several times a week. During the cold months, in whatever time Wooster can spare from tending his potted plants in the greenhouse, he rereads some of the gardening books that overflow his living room. A garden with more than a thousand species is a year-round responsibility—and joy.



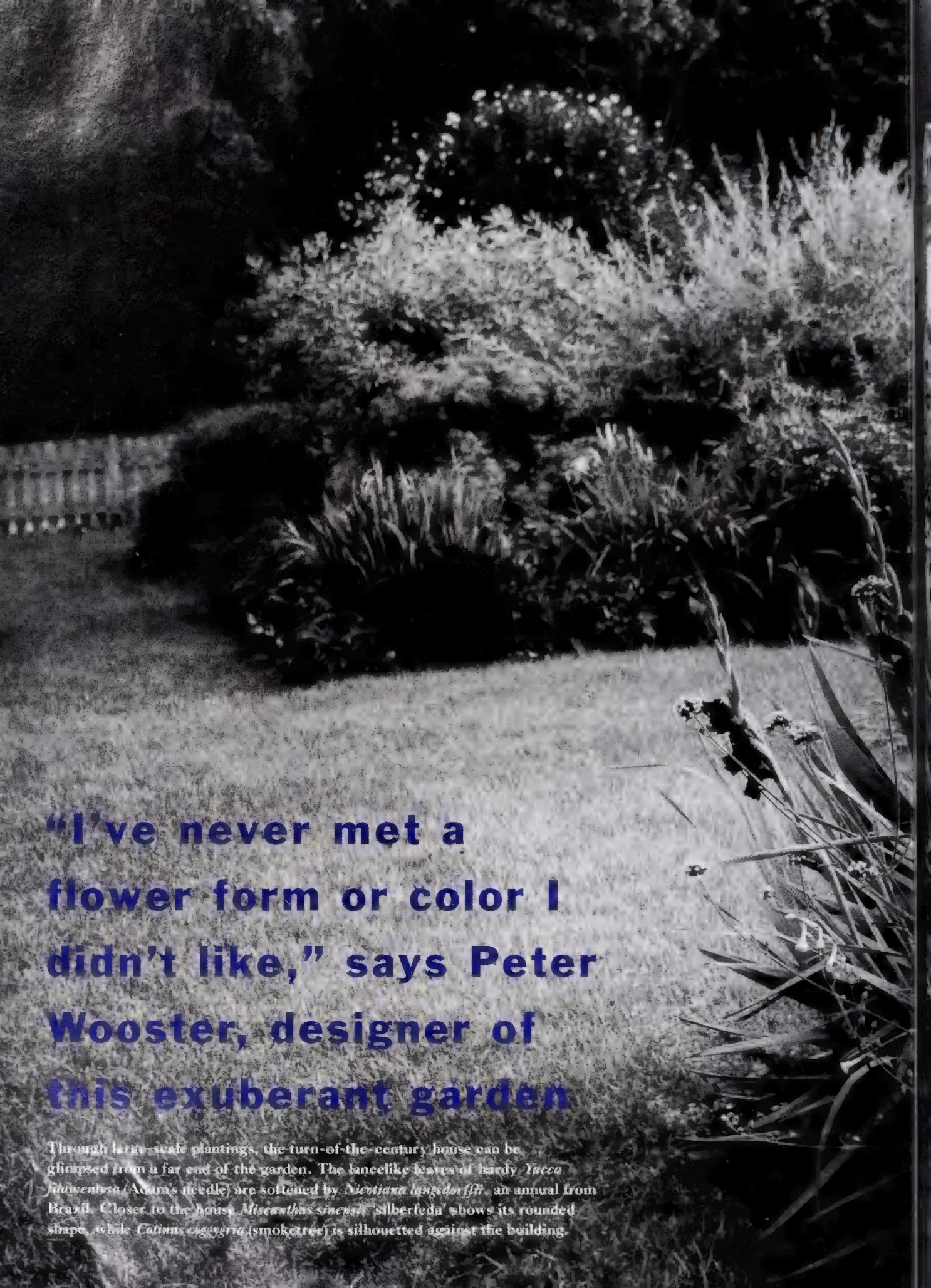




One of many small elements in the garden, a towerlike support (OPPOSITE BELOW) is covered with trailing hyacinth-bean leaves and pealike flowers. RIGHT: A trough for tiny plants adds another strong shape. It contains several kinds of *taxifraga* and a dwarf conifer.







**"I've never met a  
flower form or color I  
didn't like," says Peter  
Wooster, designer of  
this exuberant garden**

Through large-scale plantings, the turn-of-the-century house can be glimpsed from a far end of the garden. The lancelike leaves of hardy *Yucca filamentosa* (Adam's needle) are softened by *Nicotiana glauca*, an annual from Brazil. Closer to the house, *Miscanthus sinensis* 'Silberfleder' shows its rounded shape, while *Cotinus coggygria* (smoketree) is silhouetted against the building.







The living room of a new house by Parish-Hadley (project director, Brian Murphy) is filled with pieces based on thirties, forties, and neoclassical styles. The principal furniture designer was David McMahon. OPPOSITE BELOW: Seated in a wing chair in her last picture with her colleagues is the firm's founder, Sister Parish, who died in September; Albert Hadley, director of the program with Baker, is in dark sweater. OPPOSITE ABOVE: Console with ladder base appears in collection as a dining table.



# New furniture





*This collection by Baker Furniture marks the first time designs by the illustrious decorating firm of Parish-Hadley are available at retail*



MICHAEL DUNNE

partners



# Elegant furniture for traditional or

BY CAROL PRISANT  
PHOTOGRAPHY BY SCOTT  
FRANCES ESTO  
PRODUCED BY SARAH  
KALTMAN

**Match up** an Astaire and Rogers of home design? Only the newly formed team of Parish-Hadley interiors and Baker Furniture could fill such sophisticated shoes. Each firm has always been a top-drawer single, but their current work together has yielded stylish, elegant furniture that can waltz right into your living room and tap neatly into your English, French, or eclectic scheme. It is seen here in a spacious private house designed and decorated by Parish-Hadley.

Their luxurious new furnishings delight the owners. "We were initially torn as to whether to use all new furniture, because there's a fine line when things can look just *too* new. But this works so perfectly." And the cumulative effect of the modern classics in the clean,

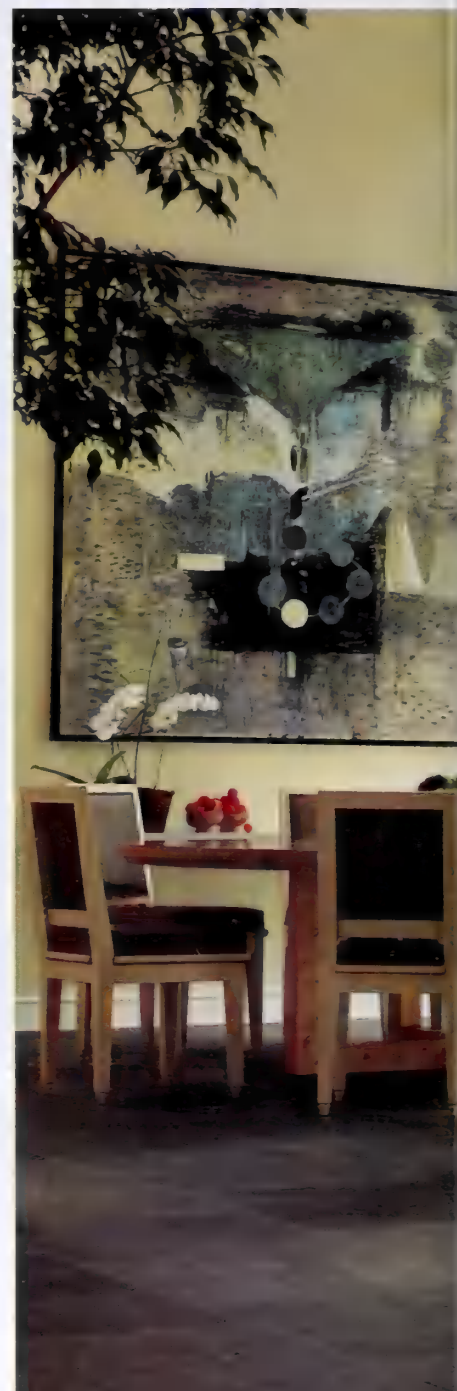


A graceful gilded-iron console table (LEFT) with pierced apron and fossil stone top is a chic, stylized descendant of a Louis XVI design. Plasterlike resin table lamp is a Parish-Hadley design. An updated neoclassical chair (BELOW LEFT) with channeled upholstery and ebonized legs sits near a gilded-iron bar table with removable simulated-tortoise tray.



high spaces is "comfort and timelessness," says the woman of the house. The couple is especially pleased with the rich, highly detailed finishes, like the gold leaf, deep black lacquer, and glossy faux tortoise that have been artfully combined with European ash and ebonized inlays. Delicate iron tables are topped with fossil stone. Sleek sofas stand cleanly on wood bases, and even little throwaways, like telephone tables, offer shelves for phone books, casters for mobility, and galleried tops so pencils can't roll away. With all this opulence, these rooms are far from formal. "I wanted a house that made me feel young," says the wife. "I wanted to wear jeans and sneakers in the living room."

Top-notch practitioners that Baker and Parish-Hadley are, they cut no corners, not in quality, comfort, proportion, nor in ageless good looks. Like Astaire and Rogers, that earlier stylish duo, this smoothly elegant, modern collaboration is ready to step gracefully into an unlimited future.







## *modern schemes*

X-back armchairs with European ash frames face a sofa that has a tightly upholstered seat. Brian Murphy of Parish-Hadley observes, "You really don't want to sink down in mushy pillows, and besides, there won't be cushions to keep fluffing up." Dining room side chairs (BELOW) are lacquered parchment color, then rubbed. Like the desk chair on the next page, they are offered in black lacquer as well.







*Great attention was paid to unusual*





In this oak-paneled library (LEFT), a pair of curvy lacquer-and-leather armchairs are on casters. In front of the comfortable tufted-mattress sofa, an airy gilt-iron coffee table is inset with a parchment lacquer surface — one of several available tabletops. The rich black of custom lacquered twin beds (ABOVE) is echoed by the ebonized inlay of a marquetry chest, small enough to double, should it need to, as a bedside table. The simple ash desk (BELOW) has an ebonized top and iron stretcher, a characteristic mix of materials that were specified with thoughtful abandon.

For more details, see Reader Information and Prices & Sources



*combinations of finishes*





## Home port for adventurers

*The rugged northwest coast of Sardinia was always a constant in the lives of a traveling family, whether in tents or summer rentals, but now they have a handsome house of their own*

In the spring, Sardinian hillsides burst into color. Desert flowers bloom and poppies turn entire fields crimson. Above: An ice plant near the house. OPPOSITE ABOVE: Just like the traditional Mediterranean villa, this house is shielded from the strong sun by massive masonry walls and columns. OPPOSITE BELOW: When the wood shutters are raised, they form a sunscreen over the front terrace.









BY SUSAN ZEVON

PHOTOGRAPHY BY ANTOINE BOOTZ

**The Italian island of Sardinia** was a true home to Pierre and Georgette Depardon and their three children. The French family lived wherever Pierre's business and their sense of adventure led them, but almost every summer they returned to Sardinia. At first they camped out, then rented houses, and after Pierre Depardon retired, they bought a hillside olive grove with a shack on it. "What they really bought was a view," their son Gilles says. He and his wife, Kathryn Ogawa, are both architects, and they were thrilled to receive their first independent commission from his parents. The assignment: a small house that would capture views of the island and the Mediterranean Sea.

Because of a limited budget and Sardinia's building restrictions, the house could only be about 1,000 square feet. It is essentially one large room with screens and sliding doors to isolate the sleeping space. A small back hall leads to a study and bathroom.

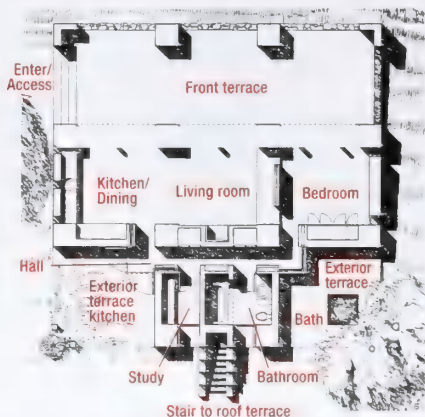
"Wherever we visited Gilles's parents, they were always outside," Ogawa explains. "So the trick with this house was to give every room access to the outdoors and to plan for a number of open-air living spaces."

A bank of doors in the main room opens to a large front terrace facing the sunset and the sea. A second terrace, meant for dining, adjoins the kitchen; a third, adjacent to the bedroom, has a shower. The largest terrace tops the flat-roofed house and is reached by a dramatic exterior staircase.

The Depardons lived in Japan for several years and admired

its culture. Gilles says, "The house is influenced by Japanese architecture, where there is a thin line between inside and outside. We also drew upon traditional Mediterranean villas, which use heavy masonry columns and walls that create an interplay between building mass and sunlight."

Local builders proved to be masters of their trades, and the handcrafted house was completed within six months and within an \$80,000 budget with the help of the young architects, who camped on the building site throughout construction.



A Japanese influence is seen in the open plan and the refined detailing of the wood shutters and screens that control ventilation and the interflow of interior and exterior rooms. TOP: Shelves over the one-wall kitchen display Japanese pottery.

OPPOSITE, ABOVE AND BELOW LEFT: The living room has an international mix of furnishings: Korean-made *tansu* chests; lounge chairs by the French designer Sornay, sofa and side table from Italy. OPPOSITE, BELOW RIGHT: Bedroom and terrace.

For more details, see Reader Information















# Pursuing imperfection



*Interior designer Carolyn Guttilla, a masterful colorist and composer of objects in space, mixes in secondhand finds to avoid the stuffiness of “perfect decorating”*

For her Locust Valley, New York, home in a rehabilitated 1909 guesthouse (ABOVE), with an office/studio addition at left, Carolyn Guttilla designed a small living room (RIGHT) in subtly blended monochromes around her architect father's student drawings. In artful tabletop groupings are gilt finials, faux-painted boxes, Leeds creamware, her favorite real and faux ivories. Painted George III chairs flank a Chinese-style pine table.











The sitting room converts to a dining room when one of two handmade card tables (which are usually placed against the wall) is opened and 19th-century kitchen chairs are brought in. Soft pillows are horse-chestnut pattern; living counterparts line the drive.

BY CAROL PRISANT  
PHOTOGRAPHY BY  
LIZZIE HIMMEL  
PRODUCED BY  
DARA CAPONIGRO

**Her style is very direct,** maybe a touch confrontational. "If you don't like *me*," Carolyn Guttilla tells potential clients, "we should end this interview right now." Then if they're still sitting there, she points out which of their beloved objects won't work. "You'll have to get rid of that [sofa; painting; BarcaLounger]," she says, "or you're going to be married to that style and

color." Wow! Gutsy. But should we tell you, too, about her marshmallow center? (Promise not to take advantage.) When readers of *House Beautiful* phone to ask this accomplished faux-finisher how she glazes a wall or cuts a tricky stencil she takes the time to answer them, and she doesn't fudge the recipe. That's on a par, in Decor-land, with revealing the name of your upholsterer.

So wouldn't you think a project like her own house would be a piece of cake? After all, she's a knowledgeable client and can decorate in her sleep. Besides, she knows a battery of wonderful craftspeople. Yet when Guttilla and her husband,

Bernie, moved into their small, elderly house in Locust Valley, New York, ten years ago, their piece of cake turned out to be a large slice of devil's food. For three years, in fact, Guttilla "only wanted to get away from this place."

Who can blame her? Plaster ceilings fell down, old boilers expired, and one day, after the first spring rains, she looked out the window to find three mallard ducks paddling in what had been her backyard. "Bernie," she wailed, "we've bought a houseboat!" So they went into earth moving—the berm, the swale, the 22-foot-long dry well. "I'm crazy," Bernie moaned. "I'm too old for all this."





The two-level marble-topped island combines work surface, range, and a handsome, practical breakfast table. Tiny halogen lamps light both the sink and a glowing collection of old copper. Bleached wood flooring appears throughout the house.

Yet the icing on their cake is buttercream at last. Consider, for instance, the newly lightened floors, the glazed celadon-on-cream walls, the large shuttered windows. Was it really once all grimy cedar panels and buried moldings? Also gratifying is the fact that this house was practically a budget project. It has no important draperies (Guttilla thinks they would crowd the space), pricey pictures, or grand antiques.

She has done her house instead with easy furniture and very personal art. Remarkable architectural drawings done by Guttilla's father and her own watercolors combine with faux-finish furnish-

*The house has no important draperies (they would crowd the space), pricey pictures, or grand antiques. Guttilla has done it with easy furniture and very personal art*

ings and bibelots—either her own amazing painted work; well-chosen collections of majolica, finials, and stoneware; or secondhand treasures. She likes the thrift shop things because they “take the sting out of perfect decorating.”

Recently, when Guttilla added one of these finds to an apartment job in Manhattan, her puzzled client asked what it was for. Guttilla replied, “It’s for fun.” “Oh,” said the client. “I didn’t know this was supposed to be fun.”

Occasionally it’s more fun for her clients than for Carolyn Guttilla, but her broad smile shows us what a contented pro she is—even when the plaster falls.









In one of her characteristic period mixes, Guttilla's bedroom (LEFT) combines an old dressing table found in a dealer's barn, an 18th-century Sheraton chair, a contemporary mirror. In order to enjoy the beautifully shaped windows, she hung batiste below the lunette. Her husband's bathroom walls (BELOW) pick up the blue on the tile floor. The glint of gold in her bathroom faucets (ABOVE) is a luxurious touch.







A glittering group of glasses, pitchers, and vases (LEFT) sets a romantic mood on Michael Trapp's dining table.

OPPOSITE, CLOCKWISE FROM TOP LEFT: Outside the kitchen door, Trapp and cohost Janet Fanto romp with Hazel. In the garden room decked with greenery and flowers, appetizers provide a warm welcome. Whimsical place mats of torn florist's moss show off creamware and old silver. Tiered Victorian glass cake-stands hold the shiny eggplants, peppers, red onions, lemons, and artichokes that Trapp uses as baubles in his home and shop.

ENTERTAINING

# Winter wonderkind

**Antiques dealer Michael Trapp creates a magical woodland for a holiday feast for favorite friends**





BY JANE ELLIS PHOTOGRAPHY BY OBERTO GILI  
PRODUCED BY JANE ELLIS AND CAROLYN ENGELFIELD

**"It's worth going the extra mile** to create a fantasy for the people you care about," says Michael Trapp of the settings he conjures up for parties. At a holiday celebration in the rooms he calls home—they surround his antiques shop and overlook the swift Housatonic River in the village of West Cornwall, Connecticut—he brings the forest inside. Trapp, once a cook, now a fledgling garden designer, scavenges majestic boughs felled by winter storms and recycles them into romantic decorations with "a couple of hammers and some nails." Large hemlock boughs turn the kitchen table into a grotto. White pine canopies the ceiling of the garden house. Handsome branches of birch become silvery free-form sculptures in the living room. With the mood set, Trapp, together with longtime friend Janet Fanto, an antiques dealer and caterer from the Eastern Shore of Maryland, devise a rustic and colorful menu to delight their guests.

Once under way, the party flows from room to room. "It's nice to offer little surprises one after another, like a walk through a garden," says Trapp, who gathers guests for aperitifs in the garden room, a former garage





Slices of mushroom strudel with béarnaise sauce (LEFT) are served with aperitifs in the garden room. OPPOSITE, CLOCKWISE, FROM TOP LEFT: A mélange of roasted red and yellow peppers is a colorful side dish. Easy appetizers include sesame breadsticks wrapped with thin slices of prosciutto, prunes stuffed with pâté de foie gras, and Gorgonzola and Cacio de Roma cheeses. Game hens are stuffed with fruit and nuts and garnished with prawns. Apricot and raspberry tart. Trapp's mother's chocolate coconut cheesecake. Wild rice combined with a duxelles of porcini mushrooms and garnished with endive.

grandly hung with windows that once graced the capitol building in Rhode Island. Moss-scattered with brilliant radishes and plump fennel bulbs becomes a runner for the stone table where appetizers—mushroom strudel with a béarnaise sauce, prosciutto-wrapped breadsticks, prunes stuffed with pâté de foie gras—are served. On the dining table in the kitchen, a honed marble slab from a Dutch candy factory, snow-white amaryllis, foxgloves, anemones, and tulips set in Venetian glass vases jostle with a Heisey pitcher, silver julep cups, and Biedermeier wineglasses. After the main course—Cornish game hens stuffed with dried fruit and nuts—guests move to the upstairs living room for dessert and champagne. The atmosphere Trapp creates is, he says, like the food he prepares: “Temporary, like a dream. It’s beautiful, then it’s gone as quickly as it came. That,” he adds with a smile, “is how life is, how my garden grows, and how I run my business.”



# C l a s s i c

## *Campbell's*



### MINUTES TO PREPARE AND THEY'LL BE BACK FOR SECONDS.

#### One-Dish Chicken & Stuffing Bake

4 cups Pepperidge Farm® herb seasoned cubed stuffing  
6 skinless, boneless chicken breast halves  
Paprika  
1 can (10 3/4 oz.) Campbell's® Cream of Mushroom Soup  
1/3 cup milk  
1 tbsp. chopped fresh parsley



1. Mix stuffing, 1/2 cup boiling water and 1 tbsp. margarine.
2. Spoon stuffing across center of 3-qt. shallow baking dish. Place chicken on each side of stuffing. Sprinkle chicken with paprika.
3. Mix soup, milk and parsley. Pour over chicken.
4. Bake covered at 400° F. for 15 min.
5. Bake uncovered 15 min. or until chicken is no longer pink. Serves 6.

Prep. Time: 10min. Cook Time: 30min.

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marinate overnight in the refrigerator. Turn hens several times.

**Prepare stock:** Place all ingredients in a stockpot with reserved gizzards, hearts, and necks from hens. Bring slowly to a boil, reduce heat and simmer covered for 2½ hours or until the stock is reduced by one-third. Occasionally skim fat from stock surface. Place a strainer over a large bowl and strain liquid through cheesecloth. Discard solids. Place stock in a clean stockpot and, over medium heat, reduce to 1 cup. Cool. Remove any visible fat from the surface with paper towels. Set aside.

**Prepare stuffing:** In a food processor bowl, add apricots, pears, and apples and process until the fruit is the size of peas. In a large bowl mix chopped fruits, currants, raisins, cranberries, and pecans. Set aside.

In a skillet, heat butter over low heat. Add onions and celery and cook for 10 minutes, stirring frequently, until vegetables are translucent. Do not brown. Season with sage, salt, and cayenne. Add vegetables, bread crumbs, and enough stock to the fruit mixture to just bind stuffing together. Set aside.

**Prepare hens for roasting:** Remove hens from marinade and dry inside and out with paper towels. Reserve marinade. Evenly divide stuffing among hens and stuff the large cavities only. Secure cavities with a bamboo skewer: pierce one leg with skewer, run skewer through skin flaps, and anchor skewer through the other leg. Snap protruding ends off skewers. Turn the wing tips under the body. Set aside.

In a bowl mix flour, salt, cayenne, and sage. Rub the hens with olive oil and dredge in flour mixture. Reserve leftover flour mixture.

**Prepare basting sauce:** In a heavy-bottomed saucepan over medium heat, reduce marinade by half. Set aside.

Grease two small roasting pans with olive oil, place three hens in each pan and roast in a preheated 350°F oven for 30 minutes, basting hens every 10 minutes with basting sauce. Lower heat to 300°F and continue to cook for another 30 minutes, or until juices run clear from the hens when pierced with a fork. Continue to baste every 10 minutes. Remove hens from oven and set aside.

**Prepare sauce:** In a skillet over medium heat, heat 2 tablespoons olive oil. Coarsely chop reserved hen livers and add them to the skillet with the onion and sauté for about 2 minutes. Sprinkle 2 tablespoons reserved dredging flour over mixture and continue to cook, stirring constantly, for 2 more minutes. Set aside.

Remove hens from roasting pans and place on serving platter. Add ¼ cup water to one roasting pan. Over high heat bring water to a boil, reduce heat to medium, and scrape the pan to loosen any drippings. Repeat with other roasting pan. Skim the fat from the pan juices. Gradually stir in remaining stock and basting sauce. Cook, stirring constantly, until mixture thickens. Add liver mixture and simmer about 4 to 5 minutes. If sauce is too thin, thicken with remaining dredging flour and continue to cook another 10 minutes. Taste for seasoning. Makes about 1 cup sauce.

**Prepare garnish:** In a stockpot, heat 2 quarts of water to a gentle simmer, add prawns and lemon juice, and cook about 3 minutes or until prawns are opaque. Drain and allow prawns to cool. Remove all shells from prawns except for the segment above the tails. Set aside.

To serve hens: Remove skewers from hens and garnish with prawns. Serve with sauce. Serves 6.

#### WILD RICE WITH PORCINI DUXELLES

- 1½ cups wild rice, washed, grit removed
- ½ ounce dried porcini mushrooms, soaked in 1 cup water for at least 1 hour
- 2 tablespoons coarsely chopped shallots
- 2 tablespoons olive oil
- ⅓ cup white wine
- 1 cup chicken stock
- Salt and freshly ground black pepper
- 2 tablespoons sweet butter
- ¼ cup chopped parsley
- Endive leaves for garnish

Place the rice in a bowl, add 1½ cups boiling water, cover bowl and set aside for 1 hour. Drain. Wash and drain rice again. Set aside.

Remove mushrooms from water and squeeze out excess moisture. Reserve mushroom liquid. In a food processor mince the mushrooms and shallots. Set aside.

In a skillet, heat the oil over medium heat for 1 minute, add mushroom mixture and sauté, stirring constantly for 2 minutes. Add rice and cook for 2 more minutes. Add wine to pan and cook until wine has almost evaporated. Cover mixture with a combination of reserved mushroom liquid and ½ cup chicken stock, cover pan and simmer about 25 minutes, or until rice has absorbed the liquid. Test after 20 minutes for doneness. Rice should be

tender but not mushy. If rice is crunchy, add remaining chicken stock and continue to simmer until it is the right consistency. Season rice with salt and pepper. Stir in butter and parsley and mix well. Garnish with endive leaves. Serves 6.

#### ROASTED RED AND YELLOW PEPPERS

- 4 red peppers
- 4 yellow or orange peppers
- 3 tablespoons olive oil
- Pinch of salt

Place the peppers in a shallow roasting pan and set on the highest rack in the oven under a preheated broiler. Broil peppers until the skin is charred all over, about 15 minutes, turning the peppers as each side blackens.

Immediately place the roasted peppers in a paper or plastic bag for about 5 to 10 minutes. Remove peppers and rinse under cold water until skins slip off. Core, seed, and slice peppers into large strips. If not using immediately, place in a bowl, cover, and refrigerate; this can be done a day ahead.

Place peppers, oil, and salt in a skillet and gently heat mixture until peppers are heated through. Serves 6.

#### MRS. TRAPP'S CHOCOLATE CHEESECAKE

*For crust:*

- 20 dark chocolate wafers crushed into crumbs, plus 12 whole wafers
- ¼ teaspoon cinnamon
- ¾ cup sweet butter, melted

*For filling:*

- 12 ounces cream cheese, room temperature
- 1 cup sugar
- ½ pound semisweet chocolate, melted
- 2 teaspoons cocoa
- 2 teaspoons vanilla
- 2 teaspoons Frangelico, Kahlua, or Cointreau
- 2 cups sour cream
- 3 large eggs

*For garnish:*

- 2 tablespoons sweet butter
- 1 cup freshly grated coconut

**Prepare crust:** In a bowl, mix chocolate crumbs, cinnamon, and melted butter. Press mixture into the bottom of an 8-by-3-inch springform pan. Chill.

**Prepare filling:** In the large bowl of an electric mixer, beat the cream cheese until smooth. Beat in the sugar, chocolate, cocoa, vanilla, Frangelico, and sour cream until mixed. Beat in the eggs one at a time, >



scraping the bowl with a rubber spatula until mixture is smooth.

Line the side of the springform pan with the whole chocolate wafers and pour the cheese mixture into pan.

Place oven rack on the bottom shelf, one-third up from the bottom. Bake cake in a preheated 350°F oven for 1 hour and 10 minutes. The cake will be slightly loose when removed from the oven; it will harden as it cools.

Prepare garnish: In a skillet melt butter and sauté the coconut until golden brown. Set aside.

When the cake has completely cooled, remove the sides of the pan and sprinkle the top with the sautéed coconut. Use a wet knife to cut the cake. Serves 10.

#### APRICOT TART

*For pastry cream:*

- 2 cups half-and-half
- 1 vanilla bean, split
- 5 egg yolks
- ½ cup sugar
- ¼ cup flour

*For assembly:*

- 2 sheets or 1 pound frozen puff pastry
- 1 egg beaten with 1 tablespoon water
- ½ cup apricot jam, sieved
- ⅓ cup red currant jelly
- 3 tablespoons sugar
- About 2 teaspoons water or rum
- 12 pitted canned apricot halves, marinated in 2 tablespoons rum for ½ hour, and drained
- 2 cups fresh raspberries

Prepare pastry cream: In a saucepan over low heat, cook the half-and-half with the vanilla bean until cream is scalded. Remove vanilla bean and scrape the seeds from the bean into the cream. Set aside.

In a 2-quart saucepan, whisk egg yolks and sugar together until thick and lemon colored. Slowly sift flour into egg mixture and mix until well combined. Very slowly stir in the cream. Place pan over very low heat and cook, stirring constantly, until mixture heavily coats the back of a spoon, about 15 minutes. Pour pastry cream into a bowl and stir a few times until it has cooled. Place a piece of waxed paper over the surface and refrigerate. This may be done a day or two in advance. Makes about 2¾ cups.

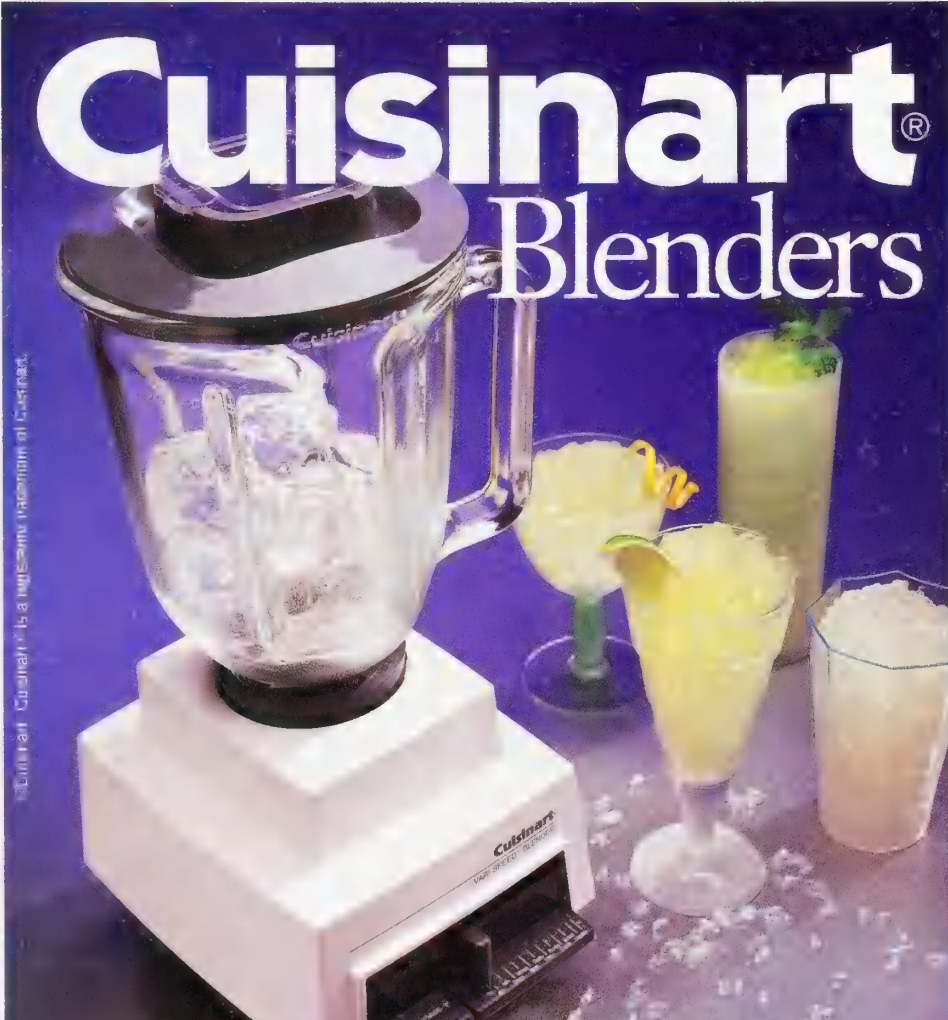
Prepare tart: The day the tart is to be served, follow package directions for thawing puff pastry. On a lightly floured surface roll

out puff pastry to 14-by-11-inch rectangle. Cut two 1-inch-wide strips from each edge of rectangle. Transfer rectangle to ungreased baking sheet. Prick with fork. Brush evenly with egg mixture. Arrange one pastry strip on each edge of rectangle so that outside edges meet; trim as necessary. Brush top of strips with egg mixture. Repeat with remaining pastry strips. Bake in a preheated 350°F oven for 20 minutes or until pastry is golden. Check after 5 minutes; if bottom is puffed remove

from oven and prick with fork. Finish baking. Cool pastry and set aside.

In a small saucepan add apricot jam, red currant jelly, sugar, and water. Bring mixture to a boil, stirring constantly. Cook until thick, about 2 minutes. Cool for 5 minutes before using.

Fill cooled pastry shell with pastry cream, top with apricots and raspberries, and brush glaze on top of the fruit. Chill until ready to serve. Serves 8. ■



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# Santa's snack

*This Christmas, visions of angelic almond tuiles and elegant florentines will be dancing in your head*

BY ELIZABETH MAYHEW  
PHOTOGRAPHY BY  
DANA GALLAGHER  
PRODUCED BY JANE ELLIS

**Year after year** we look forward to the tried-and-true sweets of Christmas: Grandmother's sugar cookies, Aunt

Betty's fruitcake, and your own pecan squares. This holiday expand your repertoire with recipes from the renowned *pâtisseries* and *boulangeries* of Paris, courtesy of Linda Dannenberg's new book, *Paris Boulangerie-Pâtisserie* (Clarkson Potter). The book—with recipes adapted for the American cook—covers the entire realm

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Treat Santa to a cup of hot tea and a plate of cookies. ABOVE, clockwise from left: chocolate-coated florentine; chewy coconut-honey cakes; crisp almond *tuile*; a flaky sugar-coated raspberry bar; free-form currant and orange cookies.





AS THE HOLIDAYS  
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Sauces over everything and recipes thick with butter, eggs, and heavy cream." But read on a little further and you will find simple dishes like eggplant caviar with olive oil and herbs, and unusual recipes without much cholesterol, such as pumpkin purée with olive oil, or zucchini and pearl onions with cardamom. Few of the recipes, accompanied by tempting pictures, are quick or easy, but dedicated cooks are certain to share Vergé's infectious enthusiasm for vegetables.

Familiar as well as novel recipes in *Italy, the Vegetable Table* (Chronicle, \$20) include some that have been revised to accommodate strict vegetarians, but Julia Della Croce has mainly amassed traditional vegetable-based dishes for every course using (when appropriate) milk, butter, cheese, and eggs and, most essentially, the freshest produce and the best olive oil.

Adam Tihany, architect and designer of the restaurant Remi in New York, conceived *Venetian Taste* (Abbeville, \$40), with Francesco Antonucci, its chef and co-owner, providing the recipes. Like everyone else involved with Italian food, they insist that the secret of Italian cooking is fresh ingredients of the highest quality, prepared simply.

*Mediterranean Cooking* (HarperPerennial, \$16) is not the place to look for rich, difficult, or familiar recipes. Veteran cookbook author Paula Wolfert prefers unpretentious foods

made from family recipes to intensive preparations better suited to professionals. To find unusual dishes she ranges the entire Mediterranean region, from Tangier to Apulia, from Andalusia to Turkey. She has removed some sixty recipes from her original *Mediterranean Cooking* (published some twenty years ago) that were too heavy by current standards, and has replaced them with 75 new ones.

Salsa now outsells ketchup in the United States. With the taste for fiery foods exploding, cooks who would like to give Mexican recipes a try will find *Mesa Mexicana* by Mary Sue Milliken and Susan Feniger (William Morrow, \$18) a good place to begin.

If you have not yet started baking for Christmas, now is the time, and if you do not have a collection of favorite recipes, try some of the tempting offerings in *The Art of the Cookie* by Jann Johnson (Chronicle, \$15).

Is it nepotism to recommend my daughter Deborah Krasner's *Kitchens for Cooks* (Viking Studio, \$25)? Since it will reward anyone planning a new kitchen or revising an old one, the answer must be "Of course not." It belongs on every gift list that includes a mother or daughter contemplating her kitchen with a critical eye. ■

Cecile Shapiro writes regularly for *House Beautiful*.



# The Zesty Chicken.

## The Secret.



**Lipton**  
RECIPE SOUP MIX  
**RECIPE SECRETS**  
Fiesta Herb with Red Pepper  
For Soup, Recipes & Dips

With Lipton's special blend of seasonings, you can create:

**RECIPE SECRETS® ZESTY BREADED CHICKEN BREASTS**

- 4 boneless skinless chicken breast halves (about 1 lb.)
- 3 tablespoons margarine or butter, melted
- 1 envelope Lipton Recipe Secrets® Fiesta Herb with Red Pepper Soup Mix
- 1 cup plain dry bread crumbs

Preheat oven to 350. Dip chicken in melted margarine, then in Fiesta Herb with Red Pepper Soup Mix combined with bread crumbs. In 13 x 9-inch baking or roasting pan, arrange chicken, drizzle with remaining margarine. Bake 20 minutes or until done. Makes about 4 servings.

**Variation: For Cheesy Chicken Breasts:** substitute 1/2 cup grated Parmesan cheese for bread crumbs.



**Lipton.**

**NEW**

Lipton Recipe Secrets Fiesta Herb with Red Pepper. The Secret Good Cooks Know.



Here is a list of products and other resources for this month's features.

All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

**COVER** For more details, see Reader Information for "Moonstruck," pages 70 and 71.

**28 STYLE BEAT** Page 28: Linen leaf coasters, in white or green, \$15-\$20—Chelsea Passage at Barneys New York (R), 660 Madison Ave., New York 10022; 212-826-8900. Wineglasses, Tastevin Bordeaux glass, \$105; Perfection water goblet, \$76—Baccarat (M); 800-777-0100. Colored glass tumblers, by E & M Glass, \$32/ea.—Chelsea Passage at Barneys New York, see address above. Wine bucket with lapis, silverplate with lapis accents, from the Lapis Collection, 6½" h., 5½" d., \$750—Cartier (R); 800-CARTIER. John Hardy wine bucket, crystal with sterling silver rim, \$800; coaster, sterling silver with fruitwood bottom, \$480—Zona (R), 97 Greene St., New York 10012; 212-925-6750. T-shaped corkscrew, silverplate, by Roux-Marqeland, \$85—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. Portable wine chiller, with removable chilling component, \$50—The Wine Enthusiast (MO); 800-356-8466.

Page 30: Harvest and Nosegay note cards and gift tags, letterpress printed on recycled paper, set of 10 notecards and envelopes, 3" x 5", \$18.50; shown: Japanese anemone, wheelbarrow and watering can; 2" folded gift tags tied with raffia; shown: Canterbury bells, bag of 10 gift tags, \$9—Claudia Laub Studio (R), 7404 Beverly Blvd., Los Angeles, CA 90036; 213-931-1710. Gardening gloves and holsters, cotton and suede gloves, \$8.50, handmade leather and suede holsters, \$60—Lumbini (R), 156 S. Park Ave., San Francisco, CA 94107; 415-896-2998. William Shakespeare (Ausroyal) rose plant, hardy, prolific bloomer, grows as tall as 6' and 4' wide, 2-year-old bare-root plant, \$17.95, shipped at planting time; to order and for complete rose catalog—Wayside Gardens (MO), Hodges, SC 29695; 800-845-1124. Note cards and hand-made marbelized paper letter clip, man-in-the-moon hand-engraved emblem; hand-lined envelopes in royal blue, rouge, or orange, 25 boxed for \$75 or custom order; clip, \$15—Mrs. John L. Strong Co. (R), 699 Madison Ave., New York 10021; 212-838-3775; Barneys New York (R), Madison Ave. and 61 St., New York 10021; 212-826-8900 ext. 2060. Leaf-pattern vanity dishes, by Ines De La Fressange, hand-painted china with accents of gold, \$220/ea.—exclusively through Saks Fifth Ave. (R), 611 Fifth Ave., New York 10022; 212-940-2953. Small Wonders V, fifth annual exhibition and auction of miniature rooms by distinguished interior designers to benefit Kips Bay Boys & Girls Club at Christie's. Shown: The Forger's Room, designed by Eric Cohler. Gala cocktail party and auction Monday, Dec. 5, 6 PM, tickets, \$60. Viewing open to the public: Dec. 1-5 at Christie's, 502 Park Ave., New York. For hours and tickets call: 718-893-8600. Nantucket lightship biscuit tin, by George Davis. 3 different styles available: Native, Greenwich, or Boat Basin. Shown: Native. 5¼" h., 6½" w., 7¼" l., \$29/ea.—Weeds (R), Box 1403, 14 Centre St., Nantucket, MA 02554; 508-228-5200.

Page 31: Jellybean Collection double old-fashioned, by Swid Powell, \$10/ea.—to order: 800-808-SWID. Turned wood rolling pins, designed by David Waskowitz, round-handled, birch/cherry wood or long-handled, blackash/birch wood, \$32/ea.—Yellow Dog Woodworks (M), 50 Maple St., Branford, CT 06405; 203-481-8271. Food keeper for fruit, cheese, pies, made in France, aluminum roof, screened sides, red-stained wood frame, 19" h., 15" w., 20" d., \$120—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Okeanis sterling silver desk set, by Hermes, desk blotter, \$1,700; pen tray, \$2,365, cigarette box (cup-shaped), \$2,365; paper clip box, \$2,365; magnifying glass, \$1,240; ruler/paper cutter, \$1,425. Available through Hermès stores nationwide; 800-441-4488. Laurel leaf guest towels, by Archipelago. Aqua, natural or white linen, \$52/pr.—for stores: Archipelago (M), 525 Broadway, New York 10012; 212-334-9460. Elsa trivets, lacquered metal, star, moon, heart and swirl shape, \$3.50/ea.—IKEA (R), Elizabeth, NJ; 908-352-1550; Burbank, CA; 818-842-4532. White china measuring cups, funnel and measuring spoon, by DOT. \$40 to \$65/ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. All New American Candlesticks, by ANA Design, \$22/pr.—ANA Design Corp. (M), 256 Allen St., Trenton, NJ 08618; Z Gallery (R), 5500 W. 83 St., Los Angeles, CA 90045; 301-410-6650; So Forth (R), 701 Cai Dante St., New Orleans, LA 70118; 504-865-7701; Design Industry Foundation For Aids (DIFFA) holiday catalog; 800-818-2906. Apple's Newton Message Pad 110, \$599, built-in features include: address book, electronic calendar, notepad, electronic to-do list, fax; choose from over 40 software programs, \$29-\$99/ea., through computer and consumer electronic stores—for Newton information: 800-365-3690 ext. 100. For software retailers: 800-708-STAR.

Page 34: Freedom backpack, gray and black stripes, \$79—Marimekko (R), 309 Sutter St., San Francisco, CA 94108; 415-392-1742. Red oval watering can, \$13.95—Kinsman Co. (R), River Rd., Point Pleasant, PA 18950; 800-733-4146. Gardening gloves, \$6.95; children's rake and hoe, \$8.95/ea.—The Gardener's Touch (R), 1545 Second Ave., New York 10028; 212-288-1418. Des

Tresors Sur La Plage, beach collecting box, \$68—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Microsoft Home CD-ROM Composer Collection gift pack, includes three composer titles: Multimedia Beethoven, Ninth Symphony; Multimedia Schubert, Trout Quintet; Mozart, Dissonant Quartet. CD-ROM gift pack, \$79, through bookstores, computer software, and electronic stores. Spectacular Rocking Horse, Victorian style hand-carved horse, horsehair mane and tail, leather saddle, 37" x 44" x 15", \$3,400—The House of Windsor Collection (MO); 800-433-3210. Convert-O Bike, solid aluminum with rubber wheels, 16" front wheel, 10" rear wheel, \$295—Barneys New York (R), Madison Ave. and 61 St. New York 10021; 212-826-8900. Original dog quilt, multi-image design screened on face, reverse is solid color in navy, red or olive, 47" sq., \$105—George (M), 3315 Sacramento St., #608, San Francisco, CA 94118; 415-922-9111; Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. Marianna dog bed, maple stained mahogany, 25½" x 23½", pillow sold separately—for stores: Timeless Design (M), 568 First Ave., Seattle, WA 98104; 206-621-0772. Cotton velvet leopard print pillow, filled with foam and cedar, 25½" x 23½", \$120—to order: Thief River Linen (M), 502 N. Davis Ave., Thief River Falls, MN 56701; 218-681-3919. Miniature live donkey, \$1,300 to \$9,000 (depending on gender), exclusively—Neiman-Marcus (MO); to order: 800-825-8781.

Page 36: Travel alarm clock, #QQQ192K, with snooze function, magnifying top, 3" d. x ¾", \$49.50—Seiko Corporation of America (M), 1111 Macarthur Blvd., Mahwah, NJ 07430; at authorized Seiko clock dealers: 800-342-8415. 100-disc CD changer, Sony #CDP-CX-151, #53134R, #799—Hammacher Schlemmer (R, MO); 800-543-3366. Sharp ViewCam, #VL-H400U, \$2,199—Sharp Electronics (M); 800-BE-SHARP. Pencorder, #5744, records up to 20 seconds of multiple messages, designed by Ralph Osterhout, 5½" l. x ½" d., \$50—The Museum of Modern Art Design Store (R, MO), 44 W. 53 St., New York 10019; 800-447-6662. Address file, #6177, chrome on brass, with cards and letter separators, \$50—Stimuli (R), 330 E. 9 St., New York 10003; 800-STIMULI. Aluminum "Window Boxes", picture frame/box for storage, 6" x 6" x 3", \$38; 9" x 12" x 1½", \$42; 12" x 15" x 2", \$50—Pina Zangaro (M), 1921 17 Ave., San Francisco, CA 94116; 415-566-9713. Miniature chairs, Zig zag chair, designed by Gerrit T. Rietveld, 1934, \$95; Red blue chair, designed by Gerrit T. Rietveld, 1918, \$150; RAR rocker, designed by Charles and Ray Eames, 1950, \$140—Vitru Design Museum (R); for stores: 718-472-1820. Merino Reale wool blankets, #0506, \$125; double/queen, \$175; king, \$215—Garnet Hill (MO), The Original Natural Fibers Catalog; 800-622-6216. Crumpled plan paperweight, by M & Co. Labs, \$20—Guggenheim Museum Store (R, MO), 575 Broadway, New York 10012; 212-423-3875; 1071 Fifth Ave., New York 10128; 212-423-3615.

**38 SMALL-SCALE GRANDEUR** Exhibit: Italian Renaissance Architecture: Brunelleschi to Michelangelo, The National Gallery of Art, Dec. 18-Apr. 16, 1995, Washington, D.C. 20565; 202-737-4215. Humidor, wood by David Linley, Inigo Jones Box, \$14,000—Alfred Dunhill Shop (R), 450 Park Ave., New York 10022; 212-753-9292. Marino Casino model, \$1,980; bookends, \$630/pr.—The Obelisk Collection, 41 Kensington Square, London W8 5HP, U.K.; 800-349-6611. Ceramic bas-relief of Brasted Place, Kent, by Jill Laurimore, \$2,250; other models from \$1,850-\$2,250—Trevor Potts (R), 305 E. 63 St., New York 10021; 212-980-7830.

**40 BIEDERMEIER VILLA** Page 40 and 41: Geymüllerschloss, Khevenhüllerstrasse, 120, A-1180 Vienna; 011-43-1-479-3139. Hours: Tues., Wed., Fri., Sat., Sun., 10 AM-5 PM. Tours: Sun., 3 PM.

**50 MIRACLE OF LIGHT** Page 58: Menorah with oil lamp, by Linda Gissen, 9" h., 12" w., #19363, \$400; Menorah with branches and leaves, wrought iron, by Ries Niemi, 17¾" h., 16" w., #10673, \$195—The Jewish Museum Gift Shops (R), 1109 Fifth Ave., New York 10128; 212-423-3211. Hanukkah lamp, matte nickel-plated brass, by Miguel Oks for Drenttel Doyle Projects, 11" h., 13½" w., 5" d., \$3,600—Drenttel Doyle Projects (M), 1123 Broadway, New York, 10010; 212-463-8787. Menorah with lions, sterling silver and vermeil, 17" h., 15½" w., \$5,500—Michael Strauss Silversmiths, Ltd. (R,T), 164 E. 68 St., New York, 10021; 212-744-8500. Hanukkah lamp, Willow Branch, sterling silver, by Robyn Nichols, 4½" h., 14" w., #19190, \$3,900—The Jewish Museum Gift Shops, see address above. Hanukkah lamp with pomegranates, by Oded Halahmy, cast aluminum, 5" h., 15½" w., 2½" d., style #51A, \$400—Oded Halahmy (M), 141 Prince St., New York 10012; 212-614-0599; by appointment only. Triangular Hanukkah lamp, glass, 7" h., 13" w., \$125—The Museum Shop of The Art Institute of Chicago (R), 111 S. Michigan Ave., Chicago, IL 60603-0110; 800-621-9337. Page 59: Menorah, silver plated, 12½" h., 11½" w., \$450—Christoffe (R); 800-477-0990.

**62 GREEN GLORY** Pages 62 to 65: Garden chair, #928—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. Roman garden pedestal table, \$3,880—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. All wreaths and decorations were custom made for House Beautiful: Boxwood urn; pinecone balls—Flowers Forever (R,T), 311 E. 61 St., New York 10012; 212-308-0088. Moss tablecloth, designed by Victoria Hagan, Victoria Hagan Interiors; 212-472-1290—made by Bardin Palomo (R), 555 W. 25 St., New York 10001; 212-989-6113. Bay leaf wreath; orange wreath—Blue Meadow Flowers (R), 328 E. 11 St., New York 10003; 212-979-8618. Magnolia wreath—Oppizzi & Co. Ltd. (R), 818 Greenwich St., New York 10014; 212-633-



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I certify that the statements made by me above are correct and complete.

Carole Ference  
Publisher

2248. Gold striped ball ornament, \$20—Treillage, see address above. Reindeer moss—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390. Ribbons—Hyman Hendler, 67 W. 38 St., New York 10018; 212-840-8393.

**66 JUBILANT COTTAGE** Pages 66 to 69: Designer: Dennis Rolland, Dennis Rolland, Inc., 405 E. 54 St., Ste. 9L, New York 10022; 212-644-0537. Flowers: Carolyn Gregg, 225 Rector Pl., New York 10280; 212-786-0589. Living room: Armchair damask upholstery fabric, red; custom trimmings—Scalamandre (T), 950 Third Ave., New York 10022; 212-980-3888. Animal print velvet upholstery fabric, leopard velvet, #BLVleopard—Christopher Hyland (T), 979 Third Ave., New York 10022; 212-688-6121. Chairs, (except for red upholstered)—Margot Johnson Inc. (R), 18 E. 68 St., New York 10021; 212-794-2225. Antique framed beadwork, over mantel—E.H. Limited (R), 3 N. Union St., Lambertville, NJ 08530; 609-397-4411. Twig candlesticks—Treillage Ltd. (R), 418 E. 75 St., New York 10021; 212-535-2288. Sofa upholstery fabric, #9470-05, linen velvet, Dartmoor, color: wine—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. Entryway and hallway: Wreath; flowers—Carolyn Gregg, see address above. Window treatment fabric; trimming—Passementerie (T), 979 Third Ave., New York 10022; 212-355-7600. Bedroom: European square sham on chair, cream recco pique—Pratesi (R,T), 829 Madison Ave., New York 10021; 212-288-2315. Curtain fabric, Wendell wool shear, # 69320.01; trimming, Montague, #161090.00; headboard velvets; thin stripe, Montague, #161090.00; wide stripe, Chambray, #161080.00—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. Victorian wicker chair—Margot Johnson, see address above. Bed linens; small boudoir pillows, tulle lace boudoir cases; standard shams and topsheet, light blue chain embroidery; duvet cover and European square shams, light blue dots jacquard; green cashmere throw—Pratesi, see address above. Antique quilt—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. Tiger velvet upholstery fabric on chair, #36510.00—Brunschwig & Fils, see address above. Curtain poles—Wainland's, 351 E. 61 St., New York 10021; 212-838-3385. Dining room: Window wool sheer—Brunschwig & Fils, see address above. Curtain poles—Wainland, see address above. Dining room table fabric, Belvoir, #001830T—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. Dining room chair fabric, #WTTISS.2, Silvertown Stripe, color: old gold—Christopher Hyland, see address above. Silver coffee urn, English early 19-c.; French epergne (with flowers), 19-c.; red glass and gilt bronze decanter in shape of bird, French 19-c.; dessert set with plates and cups, Italian E. 19-c.—Dennis Rolland, Inc., see address above.

**70 MOONSTRUCK** Pages 70 to 71: Designer: Marston Luce (R), 1314 Twenty-First St. NW, Washington, DC 20036; 202-775-9460. 19th-c. French candlestick lamps, \$1,200/pr.; American painted sawbuck table, \$3,200; 19th-c. white marble urn, \$1,500/pr.; American louver (behind urn), \$185; folk-art fabric angel, by Jimmy Cramer, \$255; Christmas ornaments: letters, \$15/ea.; heart in hand, \$10; moon face, \$25; large gilded sun, \$50/ea.; all others, \$18/ea.; all of painted tin except rabbit and acrobat, which are painted wood; late-18th-c. Swedish chair, \$1,850/pr.; potted sunflowers, bay leaves on a twig base, \$16/ea.; wreaths, \$65/ea.—Marston Luce, see address above.

**72 FESTIVE FARMHOUSE** Pages 72 to 75: Landscape designer: Nancy McCabe, Box 447, Salisbury,

CT 06068; 203-824-0354. Colored glasses—Entry (M), USA, 225 Fifth Ave., New York 10028; 212-734-4318; Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212-929-9000. Hen-shaped casserole—Pamela Logan, York Antiques Gallery (R), 746 Rt. 1 N., York, ME 03909; 207-363-5002. Hanging jacket of recycled wool sweaters—Crispina Designs (M), PO Box 545, Railroad Plaza, Millerton, NY 12546; 518-789-6455. Chili-pepper garland—Herman Valdez Fruit Stand (R,MO), PO Box 218, Velarde, NM 87582; 505-852-2129. Star on tree; German painted lead figures—Cooper-Hewitt Museum Shop (R), 2 E. 91 St., New York 10128; 212-860-6939. Garland—Nancy McCabe, see address above. Old English terra-cotta pots—Treillage Ltd. (R,T), 418 E. 75 St., New York 10021; 212-535-2288. Dark green sofa—A. Schneller Sons, Inc., 129 W. 29 St., New York 10001; 212-695-9440.

**76 A NEW LEAF** Pages 76 and 77: Pearlescent tissue paper; colored tissue paper; ribbons; wrapping paper; gift-tag paper; rubber stamp by Rubber Stampede—Kate's Paperie (R), 561 Broadway, New York 10019; 212-941-9816. Glass plates used for decoupage—Lechter's (R); 800-561-4860. Leaf cookie cutters—Bridge Kitchenware Co. (R), 214 E. 52 St., New York 10022; 212-838-6746; Broadway Panhandler (R), 520 Broadway, New York 10012; 212-966-3434. For a catalog of decoupage supplies, kits, and instructions send \$3.50 check or money order to: Adventures in Crafts, PO Box 6058, Yorkville Station, New York 10128; 212-410-9793.

**78 DYNAMITE STUDIO** Pages 78 to 81: Richard Carter studio: Studio 901, 901 A Eighth St., Napa, CA 94559; 707-224-1951. Ceramic candle holders; ceramic pears and capital—Michael Turrigiano, 1407 Earl St., Napa, CA 94559; 707-253-0519. Photographic silk shroud on wall—Kimberly Austin, 2200 Adeline St., #240, Oakland, CA 94107; 415-642-9509. Ceramic hare basket by Kenneth Ferguson—Garth Clark Gallery (R), 170 S. La Brea, Los Angeles, CA 90036; 213-939-2189; 24 W. 57 St., New York 10019; 212-246-2205; 2000 Baltimore, Kansas City, MO 64108; 816-421-5665. Antiques—Antiques etc. at Tiffani's, 606 Soscol Ave., Napa, CA 94559; 707-255-4545.

**82 NATURALLY CHIC** Pages 82 and 83: Christian Tortu boutique at Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100.

**90 NEW FURNITURE PARTNERS** Pages 90 to 95: Designers: Parish-Hadley (R), 305 E. 63 St., New York 10021; 212-888-7979. Iron console, #7062, \$3,167—Parish-Hadley Collection by Baker Furniture (R), 1661 Monroe Ave., NW, Grand Rapids, MI; 49505; 800-59-BAKER. Plaster lamp, Parish-Hadley exclusive—Parish-Hadley, see address above. Bronze mask sculpture, by Robert Courtwright—Kouros Gallery (R), 23 E. 73 St. New York 10021; 212-288-5888. Rug, 19th-c. Turkish Oushak rug—Safa Vieh (R), 238 E. 59 St., New York 10022; 212-888-7847. Bronze lantern, by Bruno Romeda—Kouros Gallery, see address above. Living room: Mirror, #7012 silver leaf, \$2,372; pair of wood chaises, #6891(2)-78, \$2,613/ea.; gilt side tables, #7058, \$2,107; leather bench, #7016, \$1,193; bergère, #7019, \$2,247; sofa, #6856-100 mattress sofa, \$3,082; channeled side chair, #7018, \$1,574; tray table, #7060 antique gilt, \$4,969—Parish-Hadley Collection by Baker Furniture, see address above. Fabric on chaises, linen, loofa #91701-1—Rogers & Goffigon (T), 63 Pemberton Rd., Greenwich, CT 06831; 203-531-0105. Pillows, polidoro #4234/91—Manuel Canovas (T) 979 Third Ave., New York, 10022;





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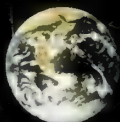
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## **SCHEDULE OF EVENTS**

### **Public Tree Viewing and Entertainment**

▲ Saturday, November 26 11:00 AM - 3:00 PM  
Admission: \$5.00 Adults \$3.00 Children & Seniors  
Tickets are available at the door

### **Opening Night "Carnival" Dinner-Dance**

▲ Saturday, November 26 5:30 PM - 11:00 PM  
By Reservation: \$80.00 per person  
Complimentary Champagne Hour • Live & Silent Auctions  
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### **Breakfast with Santa • Family Day**

▲ Sunday, November 27 10:00 AM - 12:00 PM  
By Reservation: \$10.00 Children \$15.00 Adults

### **Public Tree Viewing and Entertainment**

▲ Sunday, November 27 1:00 PM - 6:00 PM  
Admission: \$5.00 Adults \$3.00 Children & Seniors  
Tickets are available at the door

### **"Yuletide Celebration" • Fashion Show Luncheon**

▲ Monday, November 28 10:30 AM - 2:00 PM  
By Reservation: \$60.00 per person

Drawings following show (you need not be present to win)



212-752-9588. **Plaster gourd lamps**—Parish-Hadley, see address above. **Rug**, 19th-c. Turkish Oushak rug—Darius (R), 38 E. 57 St., New York 10021; 212-644-6600. **On mantel**: **Statue**, 19th-c. Infuago Philippine Dancing Rice God; pair of ladders, 19th-c. African ladders from Senufo Mali; jar, 19th-c. Chinese Sung Dynasty jar with gilt lid; **sculpture**, Dogan door lock, 19th-c. Mali Africa; **masker trunk**, Philippine with gilt details—Tucker Robbins (R), 330 E. 59 St., New York 10022; 212-644-3770. **Painting**, by Alfonso Mena—Drexel Gallery (R), Mexico City, Mexico; 83 357881. **Coffee table**; **silver leaf waterfall**; **bronze end table** with parchment top, by Mark Sciarillo; **plaster lamp** with raised decoration—Parish-Hadley, see address above. **Fabric** (on bergère), Battersea, #32366/1 dipped in coffee—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Pillows**, African Kuba cloth pillows—Belle McIntyre (R), 35 E. 95 St., New York 10128; 212-860-5322. **Fabric**, Burano #384-28, silk from Rubelli fabric house—Bergamo (T), 979 Third Ave., New York 10022; 212-888-3333. **Dining room**: **Dining chairs**, #7048 in Baker taupe leather, \$1,390/ea.—Parish-Hadley Collection by Baker Furniture see address above. **Painting**, by Alfonso Mena—Drexel Gallery see address above. **Library**: **Gilt iron sconces**; **hooked zebra rug**—Parish-Hadley, see address above. **Sofa**, #6856-100; **tufted mattress sofa**, #3,082; **coffee table**, #7055; **center table**, \$2,637; **table**, #7084; **telephone table**, \$596—Parish-Hadley Collection by Baker Furniture see address above. **Pillow**, velours panther #10651/1—Clarence House, see address above. **Center pillow**, elysee tobacco silk #A6-601-3—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Wool carpet**, California—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Bedroom**: **Side chair**, #7045 in Baker ticking with ed guimpe, \$550 (without fabric); **chest**, #7001, marquetry chest, \$3,962—Parish-Hadley Collection by Baker, see address above. **Plaster lamp**; **wall-covering**, Beaton Rose, custom—Parish-Hadley, see address above. **Black sisal**—Stark Carpet, see address above. **Red cashmere throw**, \$830; **sheets**, 3-line pattern top sheet twin, \$490; **pillowcase**, 3-line pattern standard, \$210—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315.

**66 HOME PORT FOR ADVENTURERS** Pages 96 to 107: **Architects**: Kathryn Ogawa, Gilles Depardon, Ogawa/Depardon, 10 Downing St., #6M, New York 10014; 212-627-7390. **Landscape architect**: Paola Chessa, Via E di Nicolla 1/a, Alghero, Sardinia 07041; 011-39-7997-9417. **Structural Engineer**: Hage Engineering, 75 Spring St., New York 10012; 212-431-4099. **Contractor**: Gino Spada, Alghero, Sardinia. **Expediter**: Antonio Feniello, Alghero, Sardinia. **Finished Carpentry**: Fratelli Accardo, Alghero, Sardinia. **House size**: approx. 1,000 sq. ft. **Lot size**: 50,000 sq. ft. **Structure**: Concrete block walls and hollow concrete slab. **Exterior materials**: Stucco and tile. **Exterior accent tiles** on wall were handmade by Roman artisans and brought to Sardinia by architects. **Roof**, terra-cotta tile covered terrace on waterproofing, insulation and concrete slab. **Exterior paint**, custom color mix. **Interior materials**: Plaster applied in three coats directly on concrete block. **Insulation**: **Windows, shutters and doors**, custom designed by Ogawa/Depardon and built by Fratelli Accardo, see addresses above. **Floors**, tile and local Sardinian granite slabs. **Cabinets**, custom built by Fratelli Accardo, see address above. **Lighting**, Noguchi paper lamps from Japan—The Isamu Noguchi Garden Museum Shop (R,T), Akari Associates, 32-37 Vernon Blvd., Long Island City, NY 11106;

718-721-1932 Others by Fontana Arte—supplied by Triangolo, Arredamenti Via Vittoria Emanuel 23, Alghero, Sardinia; 011-39-7997-5582. **Fireplace**, custom design. **Kitchen**: **Refrigerator**; **washing machine**; **range**—Whirlpool (M); 800-253-1301. **Living room**: **Lounge chairs**, 1950s by Sornay, Lyon, France. **Chests**, **Korean antiques**—owners' collection. **Sofa**, Sabic bench, Hydra Collection, designed by Luca Scacchetti—Poltrona Frau, 141-145 Wooster St., New York 10012; 212-777-7592; Triangolo, see address above. **Dining room**: **Table** by Arc Linea, Mod Portofino; **chairs** by Ycami Edizioni, Baco; **side table**—Triangolo, see address above. **Rugs**, traditional Sardinian woven rugs from ISOLA (traditional craft institute of Sardinia), 56/58 Uia Catalonia, Alghero, Sardinia.

**102 PURSUING IMPERFECTION** Pages 102 to 107: **Designer**: Carolyn Guttilla, Carolyn Guttilla/Plaza One, Box 670, Locust Valley, NY 11560; 516-671-9280. **Living room**: **Pen and wash architectural drawings**, by owner's father—owner's collection. **Sofa fabric**, Pacatine, #4188; **fabric on armless chair**, Tcheou, #4231—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **George III armchairs**—Isabel O'Neil Studio Workshop, 177 E. 87 St., New York 10128; 212-348-4464. **Armchair fabric**, Murillo, color: antique—Fortuny Inc. (T), 979 Third Ave., New York 10022; 212-753-7153. **Painted boxes**—Carolyn Guttilla, see address above. **Pine Chinese-style coffee table**—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **Floor lamp**; **steel lamp table**—Karl Springer (T), 306 E. 61 St., New York 10021; 212-752-1695. **Sitting/Dining room**: **Madagascar cloth** (on love seat), HCY-390-AA95—Hinson/Hansen (T), 979 Third Ave., New York 10022; 212-688-5538. **Throw pillows**, (on loveseat), custom, Marroniers, #1514-02—Fonthill, Ltd. (T), 979 Third Ave., New York 10022; 212-755-6700. **Seat cushion fabric**, Kaboul, #4268—Manuel Canovas, see address above. **Tables**, pitch pine, custom; **straight-back chairs**, late 1870s, English—John Rosselli, see address above. **Kitchen**: **Cabinetry**—St. Charles Kitchens of New York City (R), 150 E. 58 St., New York 10022; 212-838-2812. **Bedroom**: **Chair fabric**; **bed dust ruffle fabric**; **table skirt fabric**; **Marseilles fabric**—owner's collection. **Dressing table mirror**, chrome and brass—Karl Springer, see address above. **Wall glazing**—Carolyn Guttilla, see address above. **Bed fabric**—Scalamandré (T), 950 Third Ave., New York 10022; 212-980-3888. **Window fabric**, white cotton organdy ground cloth, #8556.02—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Beige bathroom**: **Combed wall glazing**—Carolyn Guttilla, see address above. **Olive drab silk tafetta**—Silk Surplus (R), 235 E. 58 St., New York 10022; 212-753-6511. **Gold fixtures**, #136-L basin set, white porcelain with gold—P.E. Guerin, 23 Jane St., New York 10014; 212-243-5270. **Two-drawer chest**—Elliot Galleries (R), 155 E. 79 St., New York 10021; 212-861-2222. **Blue bathroom**: **Pedestal basins**, #053101; **bathroom fixtures**, faucet, Harrington Mayfair, brass and porcelain—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212-838-2214. **Wall glazing**—Carolyn Guttilla, see address above. **Floor tile**—Nemo Tile (R), 48 E. 21 St., New York 10010; 212-505-0009.

**108 WINTER WUNDERKIND** Pages 108 to 111: Michael Trapp Antiques and Garden Design, 7 River Rd., Box 67, West Cornwall, CT 06796; 203-672-6098. Janet Fanto, Antiques and Catering, PO Box 136, Church Creek, MD 21622; 410-228-6638.

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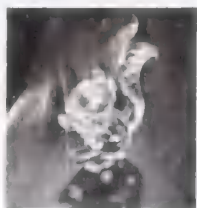
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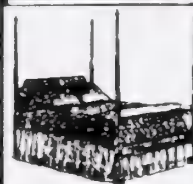
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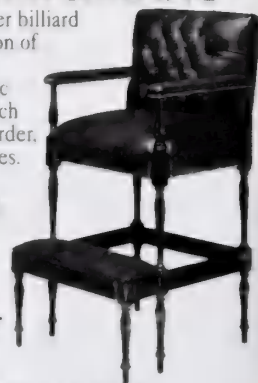
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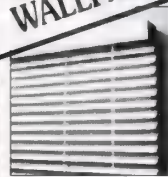
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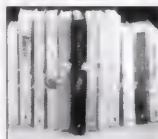


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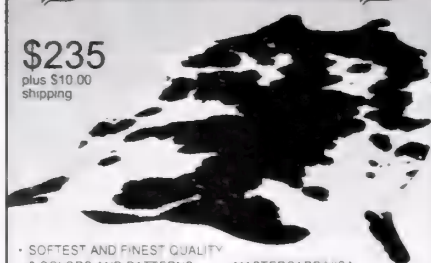


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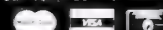
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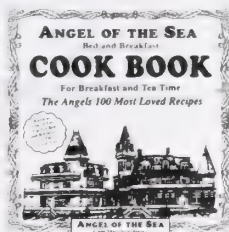
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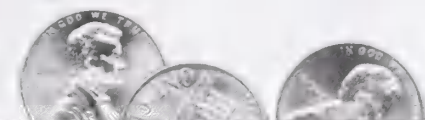
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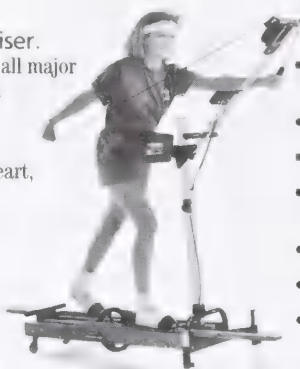
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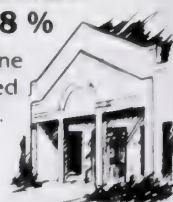
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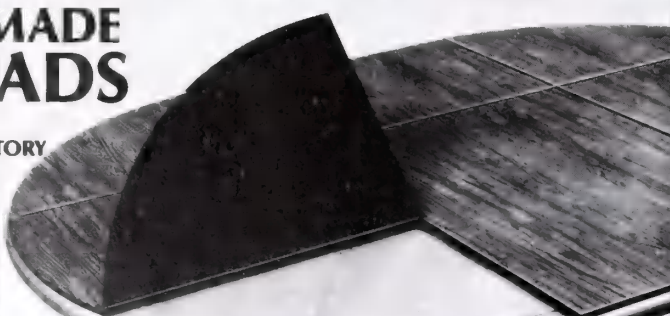
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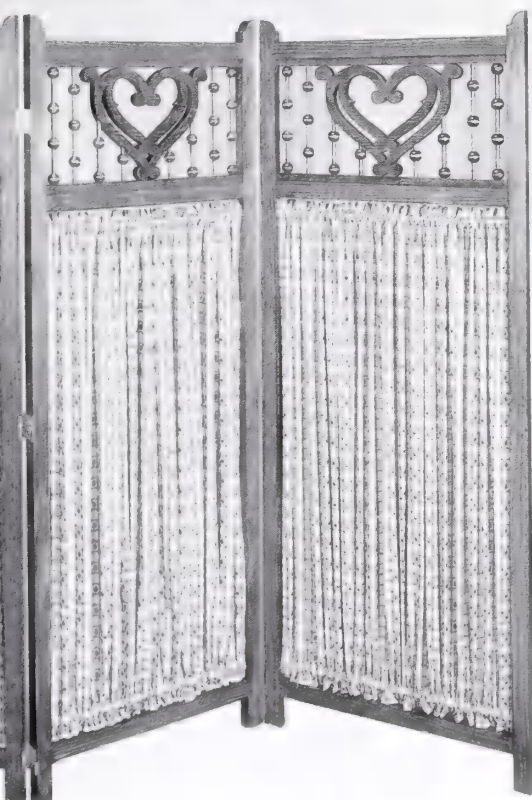
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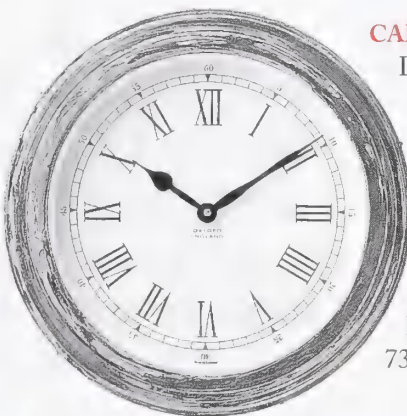


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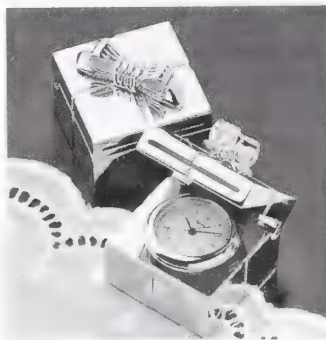


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# Every Christmas is unique

BY DEE HARDIE

**I start Christmas early,** weaving wreaths long before it's time to wrap presents. No matter where I spend Christmas, the deep red doors of Thornhill are always hung with thick boxwood wreaths made from our own bushes, which were given to us years ago by my southern mother-in-law. She insisted that a Maryland farmhouse must be trimmed with boxwood. This was news to me, a New Englander, but thanks to Maumoo, as we called her, these bushes—now taller than she was at a tidy five feet—help trumpet the coming of Christmas.

Maumoo might be surprised that these wreaths made by her Yankee daughter-in-law, as she affectionately called me, have been going to Vermont for the past few years. Because a large part of our family now lives in the Green Mountain State we have been spending many happy holidays there. But last year we stayed home in Maryland. I needed a Thornhill Christmas again.

Edith, our eldest granddaughter, now ten, started last year's Christmas ritual by asking, "When can we make the wreaths?" Together we gathered armloads of boxwood to bend into wreaths for our houses, our friends' houses, and our family plot in the churchyard. Then we drove to the Butler Volunteer Fire Department, where we have bought trees ever since we moved to Thornhill. Edith and I walked past the trees as if reviewing the troops. We finally picked a spruce that was fat enough to fill the bay window.

Our Christmas decorations were still

in Vermont, so we went to a nearby K Mart and hastily bought yards of golden beads, rolls of red ribbon, and boxes of lights. Once home we discovered that two of the boxes contained only white bulbs. We wound these around the

*There are  
always trees and  
boxwood wreaths  
at Thornhill no  
matter where we go,  
and this year the  
twenty-fifth of  
December will find  
us hanging our  
stockings in Paris*

top third of the tree with the colored ones below. When we plugged in the lights we discovered, much to our delight, that our tree appeared to be sprinkled with snow.

Edith and I decorated to music—not Christmas carols but the score from the British musical *Me and My Girl*. One of its songs is "Lambeth Walk." We did a step or two while tying on red bows and looping the golden beads. At the top, as in years gone by, we placed the lifelike toy parrot our children bought at the local five-and-ten when they were very young. Somehow this old bird had never flown with us to Vermont. Finding that parrot again was an early Christmas present.

There have been years when we had three trees—one in the kitchen hung with sheep cookies, another in the dining room trimmed with ribbons, and the traditional one in the living room. The Christmas tree is obviously my favorite icon. Before going to bed I love to sit in the living room with only the tree lights on, remembering holidays of the past—our son Todd dressed in his father's bathrobe as Joseph in the church play, our two girls as angels with wings made from coat hangers wrapped in tinfoil.

Last Christmas our daughter Louise prepared a delicious feast for the middle of the day. Our friend Bryan would have been pleased. He had written on his Christmas card, "Hope you eat early. In England when I was small my mother made everyone wait for dinner until after the King's Christmas message. She'd say, 'Give the children a spoonful of sherry,' which made us even hungrier." Unlike Bryan's family, we sat down promptly, waiting only for Edith's brief piano recital ending with "Oh, Come All Ye Faithful."

Two days later Todd came down from Vermont with his daughters, Meriwether, then seven, and Charlotte, four. One afternoon we all went to the Baltimore Zoo to wish the animals a Merry Christmas. The camels with their big warm eyes were the happiest to see us. Somehow it seemed almost biblical.

This year we're trying something different. Tom and I are going to Paris to celebrate Christmas and the anniversary of our wedding, which took place there on December 23rd. And so to all a *Joyeux Noël* and a very *Bonne Année!* ■























